Textbook for Viewers of

Let's Learn Japanese

Basic II

続・ヤンさんと日本の人々



The Japan Foundation

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INTRODUCTION

Let's Learn Japanese (Basic II): The Television Course

Let's Learn Japanese (Basic II) is a television course for anyone interested in learning the Japanese language and getting to know the Japanese way of life. It is based on Episodes 14–26 of the video drama,"Yan and the Japanese People," which features the experiences of a young foreign man who lives in Tokyo. The use of this drama in the programs makes the task of language learning more enjoyable, and ensures also that viewers will pick up a great deal of information about contemporary Japanese life.

Let's Learn Japanese (Basic II) consists of twenty-six lessons, one of which will be broadcast each time. Each lesson is twenty-five minutes long and, in addition to episodes of Yan's Story, includes shorter skits which clarify the meaning of new expressions and show how they can be used in a variety of situations.

Let's Learn Japanese (Basic II): The Textbook

This textbook has been compiled to complement the television lessons; you'll get more out of these lessons if you study the textbook both before and after each program. The textbook contains:

(1) A synopsis and complete transcription of the video drama (Episodes 14–26, once every two lessons). Reading through the synopsis may be useful if you want to be sure about the general outline of the episode; the transcriptions can also be used as reference material if you wish to see in what contexts a certain expression appeared, or want to analyse the use of new expressions in greater detail than is allowed for in the twenty-five minute television program format;

(2) Self-contained lessons reinforcing the television lessons (see below for the structure of a typical textbook lesson);

(3) An appendix at the back of the text with summaries of the forms of verbs and adjectives presented in the course;

(4) Finally, an alphabetical index containing all the vocabulary items found in the "Words and Phrases to Remember" sections of the textbook lessons.

Structure of a Typical Textbook Lesson

Each lesson in the textbook has the following structure:

1. What's New?
The expression highlighted at the head of this section is the major focus of the lesson. Take a look at it before watching the program to find out what you are supposed to learn that day.

a) From Yan's Story: Here, you will find the Japanese transcription, a glossary and an English version of the scene from Yan's Story which is focused on in "What's New?" in the program. After watching the program, look at the picture in the book, and try to remember the situation in which the target expression was used.

b) Notes: These provide information on how to use and how to form the target expression.

c) Further Examples: More examples of how the target expression can be used, either from skits in the program or from Yan's Story.

2. Variation
This section presents a variation of the target expression focused on in "What's New?"

a) From the Program: This includes a Japanese transcription, a glossary and an English version of the skit from the program where we see the variation being used.

b) Notes: Some notes on how to use and how to form the variation.

c) Further Examples: Some more examples of the target variation from the skits in the program.

3. Extra Information
Here you will find information which is not essential for understanding the major focus of the lesson but which may be useful to know. You can skip this section if you're too busy!

4. Over to You!
Here you will find some exercises for practice in forming and using the expressions presented in the lesson. Answers to these exercises are provided at the end of each lesson.

5. Culture and Life
This section gives explanations of some topics in Japanese life and culture derived from Yan's Story.

6. Words and Phrases to Remember
This is a list of the most important vocabulary items in the lesson. Most of these items appear frequently in later lessons, so it's a good idea to try to remember them well.

7. Useful Verb Forms / Useful Adjectival Forms
Here you will find a list of verbs and/or adjectives in the forms focused on in the lesson. You can refer to this list for quick retrieval of the form in question when doing "Over to You!" exercises, for example.

8. Answers
This section provides answers to the exercises in "Over to You!"

If You Didn't Previously Follow the *"Let's Learn Japanese* (Basic I)" Course:

You can still enjoy Basic II!
Basic II builds upon the Basic I course, but if you've previously studied some Japanese, either in the classroom or on your own, you're sure to enjoy the Basic II series even if you didn't watch Basic I. And even if you've never studied Japanese before, you can still benefit from the course, though we'd suggest that you try to catch up by studying any standard beginner's course previously or simultaneously. In any case, we suggest you look through the Learner's Textbook for *"Let's Learn Japanese* (Basic I)." Consult your local broadcasting company for information on how to obtain this.

Synopsis of Yan's Story in Basic I
As in Basic II, programs and textbook lessons in the first series aimed to introduce the Japanese language and Japanese life in an enjoyable way, on the basis of the story, "Yan and the Japanese People." Briefly, here is a synopsis of the first half of Yan's Story, as introduced in Basic I:

The story concerns the life of Yan—a young architect who comes to Japan to work for a Japanese construction company.

The story begins with Yan's arrival at Narita International Airport, where he is met by his old friends, the Katôs, who help him adapt to his new life in Tokyo. Yan finds an apartment of his own, moves in, and starts working in his new company. Though bewildered at times, Yan gradually finds his way and enjoys many memorable experi-

ences such as going out drinking with his colleagues, going to see a baseball game with Tarô and Midori, son and daughter of the Katô family, and going on a drive to Mt. Fuji with Miss Okada, a colleague to whom Yan seems particularly attracted.

Life has its bright and dark sides and, the longer you stay in one place, the more authentic your experiences become, good or bad. In the second half of Yan's Story (used in Basic II), we will see how Yan's life in Japan develops, including the outcome of his attraction to Miss Okada.

The structures covered in Basic I

The Japanese presented in Basic I is, roughly speaking, half the amount covered in a standard beginner's Japanese textbook. However, since the television series focuses specifically on spoken Japanese, you may come across some structures or expressions which do not appear in textbooks oriented more towards the written language. On the other hand, and for the same reason, Basic I omits some structures or expressions which do appear in such textbooks. Below is an outline of the structures covered in Basic I:

L.1

Yan desu. Dôzo yoroshiku. *(I'm Yan. Nice to meet you.)*
Kore wa Yan-san no nimotsu desu ka? *(Is this Yan's baggage?)*
Kore wa anata no desu ka? *(Is this yours?)*
Hai, watashi no desu. *(Yes, it's mine.)*

L.2

Are wa nan desu ka? *(What's that?)*
Kore wa watashi no dewa arimasen. *(This isn't mine.)*
Kore wa dare no desu ka? *(Whose is this?)*
Kore mo kamera desu ka? *(Is this a camera, too?)*

L.3

Ike ga arimasu. *(There is a pond.)*
Neko ga imasu. *(There is a cat.)*
Furoba ga arimasu ka? *(Does it have a bath?)*
Iie, furoba wa arimasen. *(No, it doesn't.)*

L.4

Neko wa doko ni imasu ka? *(Where is the cat?)*
Asoko ni imasu. *(It's over there.)*

L.5

Sumimasen. Kitte o kudasai. *(Excuse me. I'd like some stamps.)*

60-yen no kitte o 15-mai kudasai. *(I'd like fifteen sixty-yen stamps.)*

L.6

Namae o kaite kudasai. *(Write your name, please.)*

Massugu itte kudasai. *(Go straight, please.)*

Tsugi no kado o hidari e magatte kudasai. *(Turn left at the next corner.)*

L.7

Kore o mitemo ii desu ka? *(May I take a look at this?)*

Kono tegami o posuto ni irete kudasaimasen ka? *(Would you please put this letter in a mailbox for me?)*

L.8

Kore ni namae to jûsho o kaite kudasai. *(Please write your name and address on this.)*

Pen de kaitemo ii desu ka? *(May I write with a pen?)*

L.9

Ima nan-ji desu ka? *(What time is it?)*

Ni-ji han desu. *(It's two-thirty.)*

Katô-san wa maiasa roku-ji han ni okimasu. *(Mr. Katô gets up at 6:30 every morning.)*

L.10

Katô-san wa gyûnyû wa nomimasen. Kôcha o nomimasu. *(Mr. Katô does not drink milk. He drinks tea.)*

Katô-san no okusan wa mainichi uchi de hatarakimasu. Daidokoro no shigoto mo shimasu. Heya no sôji mo shimasu. Sentaku mo shimasu.

(Mrs. Katô works at home every day. She works in the kitchen and she cleans the rooms. She also does the washing.)

Watashi wa tsuru o orimasu. *(I'm going to fold the paper into a crane.)*

L.11

Kuruma de ikimashita. *(I went by car.)*

Nikkô e wa itsu itta n desu ka? *(When did you go to Nikko?)*

L.12

Kêburukâ niwa norimashita ka? *(Did you ride the cable car?)*

Iie, norimasendeshita. *(No, I didn't.)*

Sono shashin wa ryôshin ni okuru tsumori desu. *(I'm going to send that picture to my parents.)*

L.13

Gurando dewa, ima, senshu ga renshû o shiteimasu. *(On the field, the players are warming up.)*

Yan-san wa mada shigoto o shiteimasu. *(Yan is still working.)*

Mada shigoto o shiteiru n desu ka? *(Are you still working?)*

L.14

Nani o shiteiru n desu ka? *(What are you doing?)*

Katô-san wa bîru o nominagara terebi o miteimasu. *(Mr. Katô is drinking beer while watching TV.)*

L.15

Oishii desu ne. *(It's good, isn't it?)*

Ikaga deshita ka? *(How was it?)*

Subarashikatta desu. *(It was wonderful.)*

L.16

Ikaga desu ka? *(How is it?)*

Chotto ôkii desu ne. *(It's a little too big.)*

Takai desu. *(It's expensive.)*

Iie, sonnani takaku arimasen. *(No, it's not so expensive.)*

Kochira no hô ga yasui desu ne. *(This one is cheaper, isn't it?)*

L.17

Tanaka-san wa yôji ga aru sô desu. *(Mr. Tanaka said he had an errand to do.)*

Hayaku tsumetai bîru ga nomitai desu ne. *(I can't wait to have some cold beer.)*

Umi e ikitai n desu ga. . . . *(I'd like to go to the beach.)*

L.18

Okada-san wa osake ga suki desu ka? *(Miss Okada, do you like to drink?)*

Watashi wa kono hi ga ii n desu ga. . . . *(This day is convenient for me.)*

Kono mise ni hairimashô. *(Let's go into this restaurant.)*

L.19

Mine-san, kuru deshô ka? *(Do you think Mine-san will come?)*

Iie, tabun konai deshô. *(No, he probably won't come.)*

Mada Fuji-san wa miemasen ka? *(Hasn't Mt. Fuji come into view yet?)*

L.20

Mizu, tsumetai deshô? *(The water's cold, isn't it?)*

Iie, sonnani tsumetaku arimasen. *(No, it's not so cold.)*

Ashinoko atari de tabeteiru kamo shiremasen ne. *(Maybe they're eating somewhere around Lake Ashi.)*

Oishisô desu ne. *(It looks delicious.)*

L.21

Watashi, Eigo wa hanasemasen. *(I can't speak English.)*

Yan-san wa Nihon-go ga dekimasu. *(Yan knows Japanese.)*

L.22

Kiraremasu ka? Chiisaku arimasen ka? *(Can you wear it? Isn't it too small?)*

Ê, daijôbu. Kiraremasu. *(It's all right. I can wear it.)*

Kore, yoku miemasen. *(This picture isn't very clear.)*

L.23

Dôshite kono tôri kuruma ga tôranai n desu ka? *(Why aren't there any cars on this street?)*

Hokôsha-tengoku da kara desu. *(Because it's a "Pedestrian's Paradise.")*

Dôshite tabenai n desu ka? *(How come you're not eating?)*

Onaka ga itai n desu. *(I have a stomachache.)*

Dôshita n desu ka? *(What's the matter?)*

L.24

Eigo ga wakarimasen kara, Nihon-go de hanashite kudasai.

(I don't understand English, so please speak Japanese.)

Suwaranaide kudasai. *(Please don't sit.)*

Sukoshi tsukareta kara, yasumimashô. *(I've gotten a little tired, so let's take a rest.)*

L.25

Donna kaban desu ka? *(What kind of bag is it?)*

Chairo no kaban desu. *(It's a brown bag.)*

Sugihara-san wa Yokohama ni itteimasu. *(Sugihara-san has gone to Yokohama.)*

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The Video Series *Yan and the Japanese People* (second half)

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The Learner's Textbook Accompanying *Let's Learn Japanese* (Basic II)

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Lecturer, Tokyo University of Foreign Studies
Publication: 3A Corporation

CONTENTS

CHARACTERS



A non-Japanese architect who is a research student at a university

Yan



Yan's neighbor

Terada



Yan's former colleague

Miss Okada

The Hori family



Mr. Hori



Mrs. Hori



Kazuko



Takeshi

Yan's colleagues at the university



Saitô



Kuwata



Inoue



Kintarô



Harue

People who work in the shopping arcade



Fumie



Ikeuchi



Gôzo

EPISODE FOURTEEN

I THINK I CAN BE THERE BY 4:00.
(For Lessons 27 & 28)

●Synopsis

The story begins with Yan working hard on his architectural design, in the office of the university research group which he joined after quitting his company. Yan has invited his colleagues to his apartment for sukiyaki. But the main reason for holding the party becomes clear as Yan runs to the station, leaving his colleagues to prepare the food, to meet his special guest, Miss Okada. As Yan's neighbors, Mr. and Mrs. Hori, watch curiously, Yan and his colleagues welcome Miss Okada in. They all have a great time until Yan's other neighbor, Terada, bangs angrily on the door to complain about the noise.

●Transcription

DAI JÛYON WA
YO-JI NI WA IKERU TO OMOIMASU.

Shîn 1: Banshû no daigaku kônai

Shîn 2: Yan no kenkyûshitsu
(Yan's office at the college. His colleagues are getting ready to go home.)
Kuwata: Yan-san, ganbarimasu ne.
Yan: Ê, hayaku shiagetai to omotte.

EPISODE FOURTEEN
I THINK I CAN BE THERE BY 4:00.

Scene 1: Late autumn at a college campus

Scene 2: College office
(Yan's office at the college. His colleagues are getting ready to go home.)
Kuwata: *Yan, you work so hard.*
Yan: *Yeah, I really want to get this done quick.*



(Inoue looks at the designs for the highrise housing complex that Yan is making for a public housing development in his home country.)

Inoue: Â, kore ga rei no moderuhausu desu ne.

Kuwata: Kore kuni e okuru n deshô?

Yan: Ê.

Inoue: Ii desu ne, Yan-san ni wa yume ga atte.

Saitô: Yan-san no shigoto no jama desu yo. Sa, wareware wa kaerimashô.

Kuwata: Â, sô desu ne.

Yan: A, sô da, Kuwata-san, ashita no koto wasurenaide kudasai ne.

(Inoue looks at the designs for the highrise housing complex that Yan is making for a public housing development in his home country.)

Inoue: *Oh, so this is that housing complex.*

Kuwata: *You're sending these back home, aren't you?*

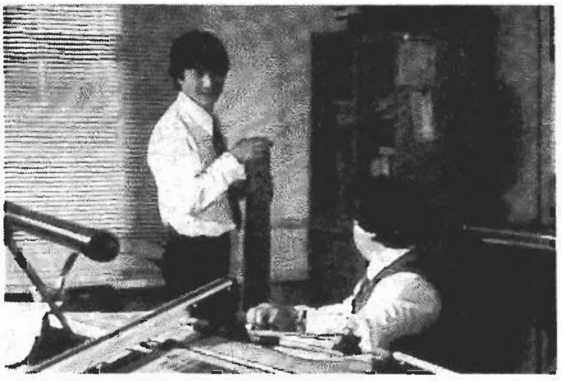
Yan: *Uh, huh.*

Inoue: *That's neat. . . you've got vision.*

Saitô: *You're bothering Yan. Let's go.*

Kuwata: *Oh yeah, I suppose so.*

Yan: *Oh yeah, Kuwata-san, don't you forget about tomorrow, O.K.?*



Kuwata: A, ashita ne. Daijôbu desu yo. Yo-ji ni wa ikeru to omoimasu.

Yan: Saitô-san mo, ashita daijôbu desu ne.

Saitô: Daijôbu. Kuwata-kun to issho ni ikimasu kara. Na?

Kuwata: Un.

Yan: Inoue-san wa?

Inoue: Ê, dame na n desu.

Saitô: Okâsan no guai ga warui n deshô?

Inoue: Ê.

Yan: Sô desu ka. Zannen desu nê.

Inoue: Ê. Mata kondo.

Kuwata: *Uh-huh, tomorrow, right? Yes, it's fine. I can be there by 4:00, I think.*

Yan: *Saitô-san, is tomorrow O.K. for you, too?*

Saitô: *Yeah, fine. I'll be coming with Kuwata. (To Kuwata) Right?*

Kuwata: *Uh-huh.*

Yan: *What about you, Inoue-san?*

Inoue: *I'm sorry, I can't.*

Saitô *(To Inoue): Your mother's not well, right?*

Inoue: *Yes.*

Yan: *Oh really, that's too bad.*

Inoue: *Uh-huh. I'll come next time.*

Yan: Jâ odaiji ni.

Yan: Well, I hope your mother feels better soon.

Inoue: Arigatô gozaimasu.

Inoue: Thank you.

(Inoue, after lightly bowing to Yan, goes out.)

Kuwata: Jâ, Yan-san, ashita.

Yan: Mattemasu yo. Saitô-san mo wasurenaide kudasai ne.

Saitô: Ê. Jâ, ashita.

Yan: Otsukaresama deshita.

(Yan gets back to work.)

Kuwata: O.K., Yan, see you tomorrow.

Yan: I'll be expecting you. You too, Saitô-san, don't forget, huh.

Saitô: Yes. Well, see you tomorrow.

Yan: Bye.

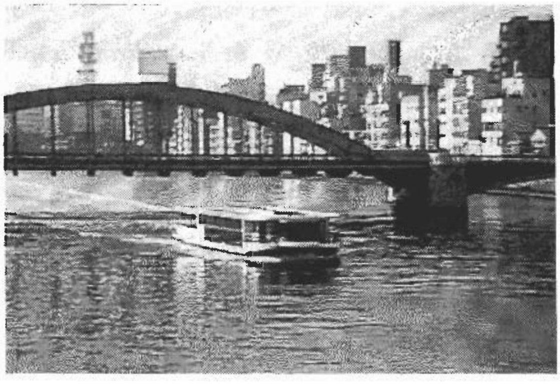
(Yan gets back to work.)

Shîn 3: Sumidagawa

(A pleasure boat passes by under the bridge.)

Scene 3: Sumida River

(A pleasure boat passes by under the bridge.)



Shîn 4: Shôtengai

Fumie: Hai, okusan, irasshai. Daikon yasui yo.

Mrs. Hori: Daikon to negi to, sorekara, tamanegi irete.

Fumie: Tamanegi, hai. Hai, arigatô gozai(masu). Hai, maido.

Kintarô: Okusan, irasshai. Dôo?

Harue: Honjitsu no tokubaihin. . . . Ne, kasuzuke.

Kintarô: Oishii yo.

Scene 4: A market street

Fumie: Ma'am, come right up. The daikon are real cheap.

Mrs. Hori: A daikon and some green onions, . . . and put in some round onions, too.

Fumie: Round onions, O.K., O.K., thank you very much.

Kintarô: Ma'am, come right up. How about some today?

Harue: Today's special. . . kasuzuke (fish pickled in sake lees).

Kintarô: Yep, that's delicious.

Shîn 5: Yan no apâto

(Yan's neighbor, Shizuko Hori, returns from shopping.)

Scene 5: The apartment building

(Yan's neighbor, Shizuko Hori, returns from shopping.)



Shîn 6: Yan no heya

(Yan is cleaning up his room. Mrs. Hori hears a clatter, so she peeks into Yan's apartment. Yan is holding his foot.)

Mrs. Hori: Dôshita no, Yan-san.

Yan: E! A, chotto.

Mrs. Hori: Ara, dare ka okyakusan?

Yan: Ê, kenkyûshitsu no tomodachi ga kuru n desu.

Mrs. Hori: Sô. Ja, nan ka tarinai mon ga attara, itte ne. Iroiro katte kita kara.

Yan: Hai, arigatô gozaimasu.

(Mrs. Hori goes into her own apartment.)

Mrs. Hori: Tadaima.

Scene 6: Yan's apartment

(Yan is cleaning up his room. Mrs. Hori hears a clatter, so she peeks into Yan's apartment. Yan is holding his foot.)

Mrs. Hori: *What's the matter, Yan?*

Yan: *Huh? Oh, um, it's nothing.*

Mrs. Hori: *Ah, company coming?*

Yan: *Yes, some of my friends from the office are coming.*

Mrs. Hori: *Oh. Well then, tell me if you need anything, O.K.? I just got a lot of things.*

Yan: *Yes, I will. Thank you very much.*

(Mrs. Hori goes into her own apartment.)

Mrs. Hori: *I'm home.*

Shîn 7: Apâto no mae

(Kuwata and Saitô are looking for Yan's apartment. A dog barks at Saitô.)

Saitô: Bikkuri shitâ. . . ! Oi, yonjûroku no san.

Kuwata: Sô.

(Kuwata looks at the number on the apartment.)

Â, koko da.

Scene 7: In front of the apartment building

(Kuwata and Saitô are looking for Yan's apartment. A dog barks at Saitô.)

Saitô: *Oh, that scared, me! Hey, 46-3?*

Kuwata: *Right.*

(Kuwata looks at the number on the apartment.)

Yep, this is it.

Shîn 8: Yan no heya

Yan: Sa, dôzo.

(Yan offers the two some beer.)

(Saitô looks at a picture of Yan and Okada set on top of the cupboard.)

Saitô: Yan-san, sono hito deshô, mae no kaisha no hito.

Scene 8: Yan's apartment

Yan: *Come on in.*

(Yan offers the two some beer.)

(Saitô looks at a picture of Yan and Okada set on top of the cupboard.)

Saitô: *Yan, that's her, right? The person from your previous company.*



Kuwata: Okada-san,. . . desu yone?

Yan: Ê.

(Yan takes the picture and shows it to them.)

Ototoshi Ashinoko e isshoni asobi ni itta n desu.

Kuwata: Kirei na hito desu nê. Bijin darô?

Saitô: Ûn, bijin da nâ.

Kuwata: Yan-san, dôshite kaisha o yameta n desu ka?

Yan: Motto kenchiku no benkyô ga shitai to omotta kara desu yo.

Kuwata: Demo, mottainai yo nâ.

(Kuwata lifts his glass.)

Okada-san ni kanpai!

Saitô: Kanpâi!

Yan: Kanpâi!

(Saitô takes a look at the clock.)

Saitô: Are, mô konna jikan da! Nê, Yan-san, sorosoro mukae ni itta hô ga ii n ja nai desu ka?

(Yan looks at the clock, too.)

Yan: A! Honto da.

Kuwata: *Okada-san. . . right?*

Yan: *Yeah.*

(Yan takes the picture an d shows it to them.)

The year before last, when we went to Lake Ashinoko together.

Kuwata: *She's a pretty lady. Isn't she gorgeous?*

Saitô: *Uh-huh, she sure is a beauty.*

Kuwata: *Yan, why did you quit the company?*

Yan: *Oh, I just wanted to study architecture some more.*

Kuwata: *But, what a shame!*

(Kuwata lifts his glass.)

Here's to Miss Okada!

Saitô: *Cheers!*

Yan: *Cheers!*

(Saitô takes a look at the clock.)

Saitô: *Hey, look at the time! Yan, maybe you'd better go meet her. . . .*

(Yan looks at the clock, too.)

Yan: *Ah, you're right.*

Shîn 9: Shôtengai no michi

(Yan comes running along the street.)

Scene 9: The market street

(Yan comes running along the street.)

Shîn 10: Eki kônai

(Okada is getting off the train.)

Scene 10: Inside the station

(Okada is getting off the train.)

Shîn 11: Ekimae no hodôkyô

(Okada, map in hand, is climbing the stairs.)

Yan: Okada-sân. Okada-sân.

Okada: Yan-san.

Yan: Okada-san, ya, yôkoso.

Okada: Ohisashiburi desu. Yan-san okawari arimasendeshita?

Yan: Ê, okagesamade.

Okada: Sô desu ka.

Yan: Yâ, demo, yokatta. Sâ, kocchi desu.

(Yan starts walking, showing Okada the way.)

Scene 11: A pedestrian overpass in front of the station

(Okada, map in hand, is climbing the stairs.)

Yan: *Okada-san. Okada-san!*

Okada: *Yan!*

Yan: *Hi, Okada-san! Welcome!*

Okada: *Long time no see, Yan. How have you been doing?*

Yan: *Just fine, thank you.*

Okada: *Really?*

Yan: *Anyway, it's so good to see you. Come on, this way.*

(Yan starts walking, showing Okada the way.)



Shîn12: Yan no heya

(Kuwata and Saitô are preparing sukiyaki. Kuwata pours some of the soup into a small saucer to taste it.)

Kuwata: Oi, mô sukoshi shôyu o ireta hô ga ii na.

Saitô: Cho, chotto.

(Saitô stops Kuwata, and tastes the soup himself.)

Un. Kore de ii. Mô shôyu wa irenai hô ga ii yo.

Scene 12: Yan's apartment

(Kuwata and Saitô are preparing sukiyaki. Kuwata pours some of the soup into a small saucer to taste it.)

Kuwata: *We'd better put in some more soy sauce.*

Saitô: *Hey, hey, wait!*

(Saitô stops Kuwata, and tastes the soup himself.)

Yup, this is just right. You'd better not add any more soy sauce.

Kuwata: Sô kanâ. Chotto aji ga usui to omou kedo nâ.

Kuwata: *You sure? I think it's still a little bland, . . .*



Shîn 13: Tonari no obasan no heya

(Mrs. Hori is taking in the laundry. She sees her children playing outside and calls them from upstairs.)

Mrs. Hori: Kazuko, Takeshi, mô kaetterasshai!

(Mrs. Hori spots Yan and Okada approaching.)

Yan-san.

(To her husband Mr. Hori inside)

Chotto, chotto.

(Mr. Hori is sleeping with a newspaper on his face.)

Mr. Hori: Ûn?

Mrs. Hori: Sugoi bijin yo.

(Mr. Hori jumps up and rushes to the window.)

Mr. Hori: E! bijin? Dore dore.

(Mr. Hori sees Yan and Okada.)

Yan-san ja nai ka.

Mrs. Hori: Dô. Sugoi bijin deshô?

Mr. Hori: Ii nê. . . . Hehe.

(Mr. Hori's elbow slips off the handrail of the window. He hits his chin.)

Aitatata.

Mrs. Hori: Â, abunai.

(Mrs. Hori runs to the door to see the couple, and calls her husband.)

Kocchi, kocchi. Hayaku, hayaku.

Scene 13: The Horis' apartment

(Mrs. Hori is taking in the laundry. She sees her children playing outside and calls them from upstairs.)

Mrs. Hori: *Kazuko, Takeshi, come in the house now!*

(Mrs. Hori spots Yan and Okada approaching.)

(In a low voice) It's Yan!

(To her husband Mr. Hori inside)

Hey, look! Look!

(Mr. Hori is sleeping with a newspaper on his face.)

Mr. Hori: *Huh, what?*

Mrs. Hori: *There's a really beautiful woman!*

(Mr. Hori jumps up and rushes to the window.)

Mr. Hori: *What? A beautiful woman? Where, where?*

(Mr. Hori sees Yan and Okada.)

Oh, it's Yan.

Mrs. Hori: *See, isn't she real pretty?*

Mr. Hori: *Yeah. . . hee, hee.*

(Mr. Hori's elbow slips off the handrail of the window. He hits his chin.)

Ow, ow, ow. . .

Mrs. Hori: *Hey, be careful.*

(Mrs. Hori runs to the door to see the couple, and calls her husband.)

Come here, quick! Hurry!

Shîn 14: Apâto no rôka

(Yan and Okada are coming along the corridor.)

Yan: Semai heya na n desu yo. Bikkuri shinaide kudasai ne.

Okada: Itsu kara kochira e?

Yan: Kyonen no aki kara desu. Yachin ga yasui hô ga ii to omotte. Sâ, dôzo, haitte kudasai.

(He opens the door.)

Okada: Shitsurei shimasu.

Scene 14: In the corridor of the apartment building

(Yan and Okada are coming along the corridor.)

Yan: *It's really a small apartment. Don't be surprised, O.K.?*

Okada: *When did you move here?*

Yan: *Last autumn. I thought it would be better to have cheaper rent. Here we are. Come on in, please.*

(He opens the door.)

Okada: *Thank you.*



Shîn 15: Apâto no rôka

(Mr. and Mrs. Hori are peeking out through their door.)

Mrs. Hori: Nê, dô omou?

Mr. Hori: Nani ga?

Mrs. Hori: Atashi wa ano hito Yan-san no koibito da to omou kedo. Dô?

Mr. Hori: Dô kanâ. Ore wa chigau to omou kedo nâ.

Mrs. Hori: Sô kashira.

(Terada, who lives next door, comes home.)

Ara, Terada-san, okaerinasai.

Terada: . . . .

(Terada enters his apartment without saying anything.)

Mr. Hori: Nan da, aitsu.

Mrs. Hori: Ano hito wa itsumo â na no yo.

Scene 15: In the corridor of the apartment building

(Mr. and Mrs. Hori are peeking out through their door.)

Mrs. Hori: *So what do you think?*

Mr. Hori: *What about?*

Mrs. Hori: *I think that lady is Yan's girlfriend. What do you think?*

Mr. Hori: *I don't know. . . . But I don't think so.*

Mrs. Hori: *I wonder. . . .*

(Terada, who lives next door, comes home.)

Oh, Terada-san. Hello.

Terada: *. . . .*

(Terada enters his apartment without saying anything.)

Mr. Hori: *Hey, who does he think he is?*

Mrs. Hori: *Oh, he's always like that!*

Mr. Hori: Saikin no gakusei wa reigi o shiranai na.

Mrs. Hori: Kanji ga waruittara aryashinai.

Mr. Hori: *Students these days don't have any manners at all.*

Mrs. Hori: *I know. I can't stand his behavior.*



Shîn 16: Yan no heya

(In Yan's apartment, the sukiyaki party has started.)

Yan: Niku niemashita yo.

Okada: Dômo sumimasen.

Yan: Okada-san, bîru ikaga desu ka?

Okada: Ie, watashi wa jûsu no hô ga.

Yan: Sô desu ka. Jâ.

(Yan pours Okada some juice.)

Okada: Dômo sumimasen.

(Saitô and Kuwata notice Yan and Okada's behavior and start singing.)

Saitô-Kuwata: "Shiawase nara te o tatakô pon pon. Shiawase nara te o tatakô pon pon, Shiawase nara taido de shimesô yo, Hora minna de niku tabeyô*."

(Okada looks at the picture on the cupboard.)

Okada: Natsukashii desu nê, ano shashin.

Yan: Ê.

Scene 16: Yan's apartment

(In Yan's apartment, the sukiyaki party has started.)

Yan: *The meat's done.*

Okada: *Oh, thanks.*

Yan: *Okada-san, how about some beer?*

Okada: *No, I'd rather have some juice. . . .*

Yan: *Oh? O.K.*

(Yan pours Okada some juice.)

Okada: *Thank you.*

(Saitô and Kuwata notice Yan and Okada's behavior and start singing.)

Saitô and Kuwata (singing): *"If you're happy and you know it, clap your hands. If you're happy, and you know it, clap your hands. . ."*

(Okada looks at the picture on the cupboard.)

Okada: *That picture reminds me of old times!*

Yan: *I know.*

**In the video, they use* "kuô" *("eat": colloquial) here instead of* "tabeyô."



(Kuwata and Saitô continue singing "If you're happy, and you know it, clap your hands," as if cheering the couple on.)

Saitô-Kuwata: "Shiawase nara te o tatakô pon pon
Shiawase nara te o tatakô   pon pon
Shiawase nara taido de shimesô yo
Sora minna de te o tatakô pon pon
Shiawase nara taido de shimesô yo
Sora minna de te o tatakô pon pon"

(「Shiawasenara te o tatakô」:*words by Rihito Kimura*,
©1964 EMI Music Publishing Japan Ltd.)

(Kuwata and Saitô continue singing "If you're happy, and you know it, clap your hands," as if cheering the couple on.)

Shîn 17: Apâto no rôka

(Terada, the young next-door neighbor, comes out of his room in a temper and pounds on Yan's door.)

Terada: Urusai zo. Shizuka ni shiro!

(After yelling in a loud voice, he returns to his own apartment.)

Shîn 18: Yan no heya

(Everyone looks at each other. When Saitô goes and tries to look into Terada's room from the window, Terada is seen also poking his face out of his window. Terada slams his window shut.)

Saitô: Sukoshi urusakatta kana?

Kuwata: Un. Uta wa yameta hô ga ii na.

Scene 17: In the corridor of the apartment building

(Terada, the young next-door neighbor, comes out of his room in a temper and pounds on Yan's door.)

Terada: *Hey, cut the noise! You're too noisy!*

(After yelling in a loud voice, he returns to his own apartment.)

Scene 18: Yan's apartment

(Everyone looks at each other. When Saitô goes and tries to look into Terada's room from the window, Terada is seen also poking his face out of his window. Terada slams his window shut.)

Saitô: *I guess we were a bit too noisy, huh?*

Kuwata: *Yeah, maybe we'd better quit singing, huh?*

Yan: Daijôbu desu yo. Sâ, yoku nietemasu yo.

Okada: Ara, oyasai ga motto atta hô ga ii n ja nai desu ka?

Yan: A, sô desu ne.

(Yan starts to get up, but Okada stops him.)

Okada: Ie, watashi ga kitte kimasu.

(She gets up.)

Yan: Â, sumimasen.

Okada: Iie.

(Okada goes to the kitchen and starts cutting the vegetables.)

Kuwata: Ûn, shashin yori jitsubutsu no hô ga ii na.

Saitô: Un.

Yan: Sâ, dondon yatte kudasai.

(Yan urges the two to eat.)

(Yan gazes dreamily at Okada in the kitchen.)

Yan: *It's alright. Come on, the food's ready, guys.*

Okada: *Oh, shouldn't we have some more vegetables?*

Yan: *Yeah, you're right.*

(Yan starts to get up, but Okada stops him.)

Okada: *No. I'll go cut some more.*

(She gets up.)

Yan: *O.K., thanks.*

Okada: *No problem.*

(Okada goes to the kitchen and starts cutting the vegetables.)

Kuwata: *Hmmm. The real thing is even better than the picture, huh!*

Saitô: *Yep, you're right.*

Yan: *Hey, go ahead and eat up.*

(Yan urges the two to eat.)

(Yan gazes dreamily at Okada in the kitchen.)

End of Episode Fourteen

LESSON 27

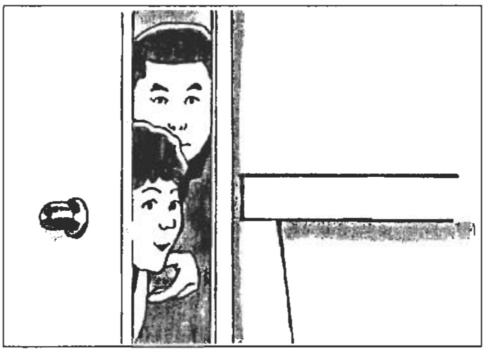
What's New?

Yan-san no koibito da to omoimasu ga.

(I think she's Yan's girlfriend.)

From Yan's Story

Mr. and Mrs. Hori, Yan's neighbors, discuss who the young woman with Yan might be.



Nê. *(Hey)*
Dô omou? *(What do you think? [informal])*
watashi *(I)* ano *(that)*
hito *(person)*
koibito *(boyfriend/girlfriend)*
Dô ka nâ. *(I'm not sure [informal])*
ore *(I [informal, usually used by males])*
chigau *(not the case)*

Mrs. Hori: Nê, dô omou?
Mr. Hori: Nani ga?
Mrs. Hori: Watashi wa ano hito Yan-san no koibito da to omou kedo. Dô?
Mr. Hori: Dô ka nâ. Ore wa chigau to omou kedo nâ.

Hey, what do you think?
What about?
I think that woman is Yan's girlfriend. What do you think?
I'm not sure. But I don't think so.

Notes

1. Yan-san no koibito da **to omou kedo.** *(I think she's Yan's girlfriend.)*
Chigau **to omou kedo.** *([literally] I think that's not the case.)*

~ to omou *means "I think~." In the scene from Yan's story, Mr. and Mrs. Hori both express what they think about the woman with Yan using this expression.*

Note that their way of talking is rather informal, as they're husband and wife (see Extra Information on p.18). The more formal version of ~ to omou kedo *is* ~ to omoimasu ga:

Yan-san no koibito da **to omoimasu ga**. *(I think she's Yan's girlfriend.)*
Chigau **to omoimasu ga.** *([literally] I think that's not the case.)*

We recommend you use ~ to omoimasu ga *unless you're sure it's all right to use* ~ to omou kedo. *Similarly, it's better for you to say* "Dô omoimasu ka?" *rather than* "Dô omou?" *when you want to ask someone what they think.*

To say "I think ~" using ~ to omoimasu ga, *you need to use:*

a) a noun with da *before* ~ to omoimasu ga:

Koibito **desu**. *(She's his girlfriend.)*	→	koibito **da**	[Koibito da] to omoimasu ga. *(I think she's his girlfriend.)*
Kocchi **desu**. *(It's this way.)*	→	kocchi **da**	[Kocchi da] to omoimasu ga. *(I think it's this way.) (see Further Example 1)*

or b) a verb in a plain form (see Note 2) before ~ to omoimasu ga:

Chigaimasu. *([literally] It's not the case.)*	→	chigau	[Chigau] to omoimasu ga. *([literally] I think it's not the case.)*
Owarimasu. *(He'll finish.)*	→	owaru	[Owaru] to omoimasu ga. *(I think he'll finish.) (see Further Example 2)*

2. Plain forms

The Japanese verb endings that you're most familiar with may be "-masu" *and* "-imasu," *as in* tabe**masu** *("eat") or* ik**imasu** *("go"). Corresponding to these are so-called "plain forms" (ending in* "-ru" *and* "-u," *respectively), which you've already learned to use before* n desu *(L.11, Basic I) and* deshô *(L.19, Basic I). For example,* tabe**ru** *is the plain form corresponding to* tabe**masu**, *and* ik**u** *corresponds to* ik**imasu**. *Here are some further examples (for more information on these forms, see Appendix):*

		-(i)masu	-(r)u
Type 1	*(go)*	ik**imasu**	ik**u**
	(finish)	owar**imasu**	owar**u**
	(buy)	ka**imasu**	ka**u**
Type 2	*(eat)*	tabe**masu**	tabe**ru**
	(be)	i**masu**	i**ru**
	(see)	mi**masu**	mi**ru**
Type 3 *(irregular)*	*(come)*	kimasu	kuru
	(do)	shimasu	suru

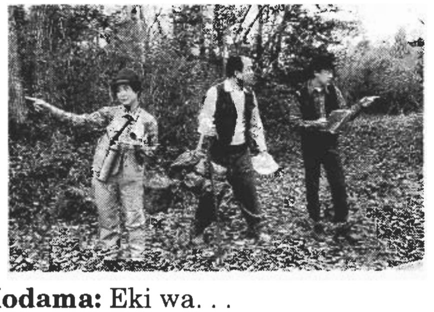
Remember that in polite spoken language, plain forms do not come at the end of a sentence on their own but are followed by other sentence elements (such as ~n desu, ~deshô *or* ~to omoimasu ga) *to constitute a longer sentence.*

3. ~ to omou **kedo** / ~ to omoimasu **ga**

Ga *and* kedo *literally mean "but." In Japanese, they're often used at the end of a sentence to soften what you say. In this particular case, they imply something like "I think ~, but (I may be wrong)."* Ga *is slightly more formal than* kedo, *but either of them can be used after* ~to omoimasu.

Further Examples

1. Out hiking.



eki *(station)*
kocchi *(this way)*

Kodama: Eki wa. . . — *The station is. . . .*
Andô: Kocchi da to omoimasu ga. — *I think it's this way.*

Koyanagi: E, kocchi? Kocchi da to omoimasu ga. — *This way? I think it's this way.*

Kodama [*Finding a sign.*]**:** Kocchi desu. — *It's this way.*

2. In the office.

A.



denwa-chû *(on the phone)*
sugu *(right away)*
owarimasu (← owaru: *finish*)

Kodama: Are, denwa-chû ka. . . — *Oh, he's on the phone. . . .*

[*He turns to leave.*]

Andô: A, Kodama-san. Kodama-san. Sugu owarimasu. — *Oh, Kodama-san, Kodama-san. I'll finish right away.*

B.



Kodama: Are, denwa-chû ka. . . — *Oh, he's on the phone. . . .*

Koyanagi: Sugu owaru to omoimasu ga. — *I think he'll finish right away.*

Variation

Inai to omoimasu ga.

(I don't think he's there.)

From the Program

Outside Andô's apartment.

A.





iru / imasu *(be [in this case, "be there"])*

Koyanagi *[Knocking on Andô's door.]***:**

Andô-san! — *Andô-san!*

[To Kodama.] Anô, Andô-san wa. . . — *Excuse me, is Andô-san in?*

Kodama: Iru to omoimasu ga. — *I think he's there.*

Kodama *[Knocking on the door.]***:**

Andô-san! Andô-san! — *Andô-san! Andô-san!*

Andô: Hai. — *Yes.*

Koyanagi: Â, imasu ne. — *Ah, he is in.*

B.



inai / imasen *(not be [in this case, "not be there"])*

Koyanagi *[Knocking on Andô's door.]*:

Andô-san! Andô-san!	*Andô-san! Andô-san!*
Anô, sumimasen. Andô-san wa. . .	*Ah, excuse me, is Andô-san in?*
Kodama: Inai to omoimasu ga.	*I don't think he's there.*
[Knocking on the door.]	
Andô-san! Andô-san!	*Andô-san! Andô-san!*
[There is no answer.]	
Koyanagi: Â, imasen ne.	*Ah, he isn't there.*

Notes

1. **Inai** to omoimasu ga. *(I don't think he's there.)*

To say "I don't think ~" with ~ to omoimasu ga, *you need to use:*

a) a noun with ja nai *before* ~ to omoimasu ga:

Kocchi **ja arimasen**.	→	kocchi **ja nai**	[Kocchi ja nai] to omoimasu ga.
(It isn't this way.)			*(I don't think it's this way.)*

or b) a verb in a negative plain form *(see Note 2)* *before* ~to omoimasu ga:

Imasen.	→	inai	[Inai] to omoimasu ga.
(He isn't there.)			*(I don't think he's there.)*

2. Negative plain forms ("-nai" *forms*)

The negative forms of verbs that you're most familiar with are those ending with "-masen" *or* "-imasen," *as in* tabe**masen** *("not eat") or* iki**masen** *("not go"). However, just as there are affirmative plain forms of verbs* *(cf. Note 2 on p.13)*, *there are also negative plain forms (ending in* "-nai" *or* "-anai"*) which are used in constructions such as* to omoimasu ga *or* n desu, *or with* deshô *(see L.19, Basic I). For example,* tabe**nai** *is the negative plain form corresponding to* tabe**masen**, *and* ik**anai** *corresponds to* iki**masen**. *There are some more examples below* *(for further information on how to make these forms, see Appendix):*

		-(i)masen	-(a)nai
Type 1	*(go)*	ik**imasen**	ik**anai**
	(finish)	owar**imasen**	owar**anai**
	(buy)	ka**imasen**	kaw**anai**
Type 2	*(eat)*	tabe**masen**	tabe**nai**
	(be)	i**masen**	i**nai**
	(see)	mi**masen**	mi**nai**
Type 3 *(irregular)*	*(come)*	kimasen	konai
	(do)	shimasen	shinai

Extra Information

~ to omou / ~ to omoimasu

In the scene from Yan's Story, Mrs. Hori used ~ to omou *to say "I think ~ " when talking to her husband, but in another scene, Kuwata, Yan's colleague, used* ~ to omoimasu *to mean the same thing when talking to Yan.*

So, in Japanese, there are often two or more ways for saying the same thing: a rather informal way and a more formal way, depending on who you're talking to.

In Yan's Story, you'll find that a rather informal way of speaking is used within the Hori family and that a more formal way is common among non-family members. In the programs and this book, we will focus on the more formal way, since it's probably more useful for you to learn to use this first.

Over to You!

In this section, in each chapter, you'll have the opportunity to practice using the new language you've learned. You can always consult "Words and Phrases to Remember" or "Useful Verb Forms" at the end of the chapter for help when you're stuck.

1. *Change the statements so as to say "I think~ " or "I don't think~":*

E.g. Katô-san desu. *(It's Mr. Katô.)*

→ Katô-san ___da___ to omoimasu ga. *(I think it's Mr. Katô.)*

a) Yan-san mo ikimasu. *(Yan is going, too.)*

→ Yan-san mo ____________ to omoimasu ga. *(I think Yan is going, too.)*

b) Okada-san wa ikimasen. *(Ms. Okada isn't going.)*

→ Okada-san wa ____________ to omoimasu ga. *(I don't think Ms. Okada is going.)*

c) Andô-san wa imasen. *(Mr. Andô isn't there.)*

→ Andô-san wa ____________ to omoimasu ga. *(I don't think Mr. Andô is there.)*

d) Yan-san no koibito desu. *(She's Yan's girlfriend.)*

→ Yan-san no koibito ______ to omoimasu ga. *(I think she's Yan's girlfriend.)*

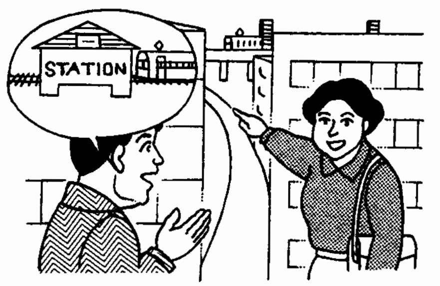
2. *Try answering these questions:*

E.g. Eki wa kocchi desu ka?

(Is the station this way?)

Hai, kocchi da to omoimasu ga.

(Yes, I think it's this way.)



a) Yan-san imasu ka? *(Is Yan there?)*

Iie, ____________________________

(No, I don't think he's there.)



b) Sugu owarimasu ka?

(Is she going to finish soon?)

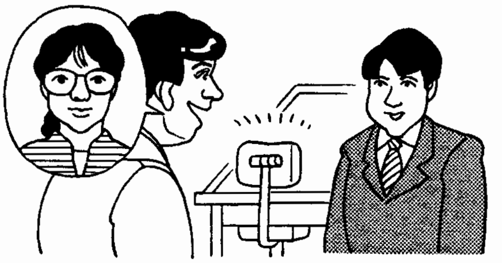
Hai, ____________________________

(Yes, I think she'll finish soon.)



c) Inoue-san kimasu ka?
(Is Ms. Inoue coming?)

Iie, ______________________________
(No, I don't think she's coming.)



d) Dare desu ka?
(Who's that?)

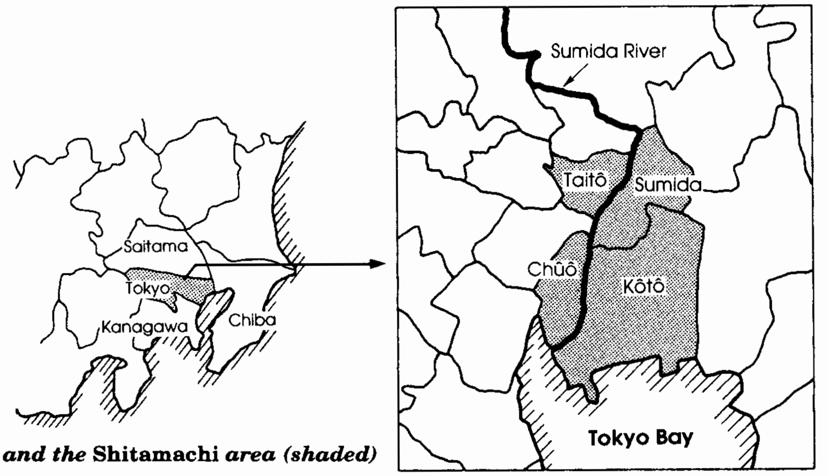


____
(I think it's Yan's friend.)
hint: tomodachi *(friend)*

Culture and Life

Shitamachi したまち *(Downtown Tokyo)*

The area where Yan now lives is referred to as shitamachi *(downtown Tokyo).* Shitamachi *is basically comprised of the present-day Chûô, Sumida, Taitô, and Kôtô wards (see map below). It's an area where a large concentration of working people have lived since the Edo era. It has more historic sites than other parts of Tokyo, and has provided settings for countless works of art and literature throughout the Meiji, Taishô, and Shôwa eras.*



Map of Tokyo and the* Shitamachi *area (shaded)



***A typical narrow street in* Shitamachi.**

Sumidagawa すみだがわ *(Sumida River)*
Through the shitamachi *area runs the Sumida River, Tokyo's main waterway. Yan passes by it every day as he goes to the university, and we'll see it in every program of this series. Since the Edo era, the Sumida River has enjoyed the affections of local people as a place for relaxation. Still today, the park along the Sumida River is a popular spot for cherry-blossom viewing in spring and firework displays in summer. Just as the Seine is to Paris, the Thames to London, the Hudson to New York, the Han Gang to Seoul, and the Huang-p'u Chiang to Shanghai, so the Sumida River is central to the image of Tokyo.*

Words and Phrases to Remember

koibito こいびと *(girlfriend / boyfriend)*　eki えき *(station)*　kocchi こっち *(this way)*

Useful Verb Forms

		-(i)masu	-(i)masen	-u / -ru	-(a)nai
Type 1	*(finish)*	owarimasu	owarimasen	owaru	owaranai
	(go)	ikimasu	ikimasen	iku	ikanai
	(buy)	kaimasu	kaimasen	kau	kawanai
Type 2	*(be)*	imasu	imasen	iru	inai
	(see)	mimasu	mimasen	miru	minai
	(eat)	tabemasu	tabemasen	taberu	tabenai
Type 3	*(do)*	shimasu	shimasen	suru	shinai
(irregular)	*(come)*	kimasu	kimasen	kuru	konai

Answers

1. *a*) iku
   b) ikanai
   c) inai
   d) da

2. *a*) inai to omoimasu ga.
   b) sugu owaru to omoimasu ga.
   c) konai to omoimasu ga.
   d) Yan-san no tomodachi da to omoimasu ga.

Lesson 28

What's New?

Mô sukoshi shôyu o ireta hô ga ii desu ne.
(It's better if we add some soy sauce, isn't it?)

From Yan's Story

Kuwata and Saitô are preparing sukiyaki sauce in Yan's apartment.



Oi. *(Hey [informal, usually used by males])*
mô sukoshi *(a little more)*
shôyu *(soy sauce)*
ireta *(← ireru: put in, add)*
Chotto. *(Wait! [informal])*
Un. *(Yeah [informal])*
Kore de ii. *(This is just right.)*
mô ~nai *(not any more)*
irenai *(not put in, add* [← ireru: *put in, add*])

Kuwata: Oi, mô sukoshi shôyu o ireta hô ga ii na.
Hey, we'd better add a bit more soy sauce.

Saitô: Chotto. Un, kore de ii. Mô shôyu wa irenai hô ga ii yo.
Wait. Yeah, this is just right. We'd better not add any more soy sauce.

Kuwata: Sô ka nâ.
You sure?

Notes

1. Shôyu o ire**ta hô ga ii** na. *(We'd better add soy sauce.)*

-ta hô ga ii *means "One should" or "It's better to" do something. In the above scene from Yan's Story, Kuwata suggested they should put some more soy sauce in the sukiyaki sauce using this expression.*

Note that their way of talking is rather informal as they're close friends. To suggest something more formally and politely, the following expression is more appropriate:

Shôyu o ire**ta hô ga ii desu ne**. *(It's better if we add some soy sauce, isn't it?)*

This way, you're asking if the other person agrees with you rather than just telling them.

To say or ask whether it's better to do something using hô ga ii, *you need to use a verb in its* "-ta" *form (see Note 2 below):*

(put in, add) ireru → **ireta** [ireta] hô ga ii *(it's better to add (something))*

2. "-ta" *forms*

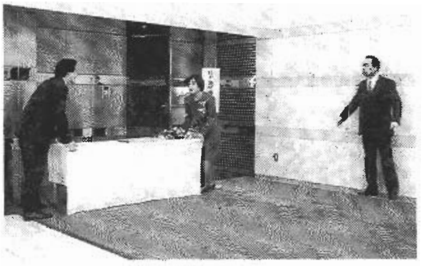
The "-ta" *form of a verb is so called because it always ends in* "-ta" *(or sometimes* "-da"*), e.g.,* ire**ta**. *More precisely, it is a past plain form, corresponding to, for example,* ire**ru** *(<u>present</u> plain form : L.27) or* ire**mashita** *(past <u>polite</u> form : L.12, Basic I). It is used together with* hô ga ii *<u>without</u> any "past" meaning, to indicate that it is or may be better to do something now. Here are some more examples of* "-ta" *forms (see also Appendix for more information):*

		Present plain form	*Past plain form* ["-ta" *form*]
Type 1	*(go)*	iku	itta
	(drink)	nomu	nonda
Type 2	*(see)*	miru	mita
	(eat)	taberu	tabeta
Type 3	*(come)*	kuru	kita
(irregular)	*(do)*	suru	shita

Further Examples

1. Setting up a registration desk.

A.



tsukue *(desk)*
kocchi *(over here)*
oita (←oku: *put*)

Kodama: Andô-san, sono tsukue, kocchi ni oita hô ga ii desu ne.
Andô: A, sô desu ne.

Andô-san, we should put that desk over here, shouldn't we?
Oh, yes.

B.



koko *(here)*
hatta (←haru: *stick*)

Koyanagi: Kodama-san, kore, koko ni hatta hô ga ii desu ne.
Kodama: E? A, sô desu ne.

Kodama-san, we should stick this here, shouldn't we?
What? Ah, yes.

Variation 1

Koko ni okanai hô ga ii desu ne.
(It's better not to put it here, isn't it?)

From the Program

Setting up a registration desk.



okanai (*not put* [←oku: *put*])
shita ni *(underneath)*

Kodama: A, kore wa koko ni okanai hô ga ii desu ne.
Oh, it's better not to put this here, isn't it?

Andô: A, sô desu ne.
Shita ni oita hô ga ii desu ne.
Oh, that's right.
It's better to put it underneath, isn't it?

Notes

Koko ni oka**nai hô ga ii desu ne**. *(It's better not to put it here, isn't it?)*

To say "it's better not *to do something" using* hô ga ii, *you need to use the* "-nai" *form (negative plain form) of a verb (see L.27, Variation).*

(put) ok**u** → oka**nai** | okanai | hô ga ii *(it's better not to put)*

Further Examples

In the T.V. studio.

A.

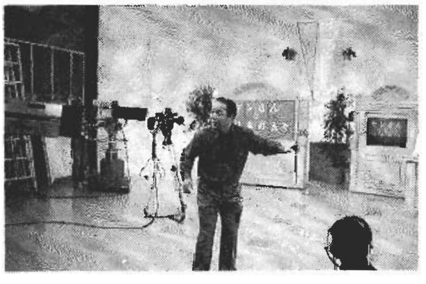


haranai (*not stick* [←haru: *stick*])

Koyanagi: Kore, koko ni haranai hô ga ii desu ne.

It's better not to stick this here, isn't it?

B.



Kodama: E? A, watashi koko ni inai hô ga ii desu ne.

What? Oh, I shouldn't be here, should I?

Variation 2

Mukae ni itta hô ga ii n ja nai desu ka?

(Isn't it better if you go and meet her?)

From Yan's Story



mô *(already)*
jikan *(time)*
sorosoro *(soon)*
mukae ni itta (←mukae ni iku: *go and meet*)
honto *(true, right)*

Saitô: Are, mô konna jikan da.
Nê, Yan-san, sorosoro mukae ni itta hô ga ii n ja nai desu ka?
Yan: A, honto da.

Oh, is that the time already?
Hey, Yan, shouldn't you go and meet her soon?
Oh, you're right.

Notes

Mukae ni itta **hô ga ii n ja nai desu ka?** *(Isn't it better if you go and meet her?)*

When you want to suggest something, -hô ga ii n ja nai desu ka? *is even politer than* -hô ga ii desu ne. *It means something like "Isn't it / wouldn't it be better if you ~?" What comes before* -hô ga ii *is just the same as in the case of* -hô ga ii desu ne: *the "*-ta*" form of a verb when you think it might be better to <u>do</u> something, or the "*-nai*" form when you think it's better <u>not</u> to do something.*

Further Example

Kodama stands behind the registration desk.



acchi *(over there)*
ita (←iru: *be*)

Andô: Are, Kodama-san wa acchi ni ita hô ga ii n ja nai desu ka?
Oh, Kodama-san, isn't it better if you're over there?

Kodama: E? A, sô ka. Watashi wa koko ni inai hô ga ii desu ne.
Huh? Oh, . . . It's better if I'm not here, isn't it?

Variation 3

Densha no hô ga ii n ja nai desu ka?
(Wouldn't the train be better?)

From the Program

On the street, trying to flag down a taxi.



densha *(train)*

Koyanagi: Nê, Andô-san, densha no hô ga ii n ja nai desu ka?
Hey, Andô-san, wouldn't the train be better?

Andô: E, densha? A, sô desu ne.
What? The train? Oh, yes, you're right.

Notes

Densha **no** hô ga ii n ja nai desu ka? *(Wouldn't the train be better?)*

If you use a noun with hô ga ii, *you can say that one thing is or might be better than another. For example, when Koyanagi-san says* "Densha no hô ga ii n ja nai desu ka?" *she is suggesting that the train (i.e., taking the train, in this context) might be better than (in this case) a taxi.*

In this kind of case, you need to put no *after a noun before* hô ga ii.

densha	→	densha **no**	densha no hô ga ii
(train)			*(the train is better)*
takushî	→	takushî **no**	takushî no hô ga ii
(taxi)			*(a taxi is better)*

Over to You!

1. *Fill in the blanks with appropriate verb forms.*

E.g. Koko ni __hatta__ hô ga ii n ja nai desu ka? *(Isn't it better if you stick it here?)*
(haru)

a) ________ hô ga ii desu ne. *(We should go, shouldn't we?)*
(iku)

b) Koko ni ________ hô ga ii desu ne. *(I should put it here, shouldn't I?)*
(oku)

c) ________ hô ga ii n ja nai desu ka? *(Isn't it better not to look?)*
(miru)

d) ________ hô ga ii n ja nai desu ka? *(Isn't it better not to eat?)*
(taberu)

2. *Try suggesting that someone should or shouldn't do the following things in the following situations, using* hô ga ii n ja nai desu ka? *Use the given verb (remember, you can consult "Useful Verb Forms" below if you're stuck).*

E.g. go home (kaeru)



→ Kaetta hô ga ii n ja nai desu ka?
(Isn't it better if you go home?)

a) write with a pen (pen de kaku)



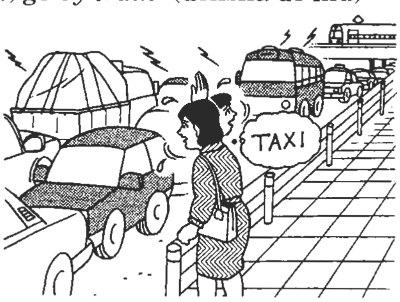
b) put on a sweater (sêtâ o kiru)



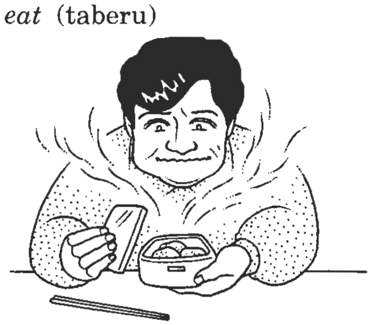
c) speak in English (Eigo de hanasu)



d) go by train (densha de iku)



e) eat (taberu)

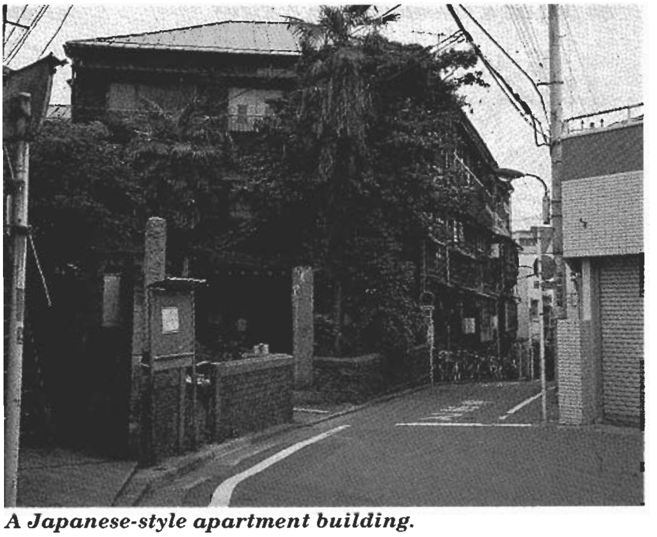


f) get up (okiru)



Culture and Life

Apâto アパート *(Apartments)*



A Japanese-style apartment building.

Rent in big cities in Japan can seem very expensive, compared with the size of accommodation. Yan's monthly rent is probably around 40–50,000 yen, but his apartment consists only of one bedroom / living room, plus a small kitchen / dining room. He has a W.C. but no bathroom, and he often visits a local public bath, as we'll see in a later episode of Yan's Story. "Apâto," such as Yan lives in, are cheaper than so-called "manshon," which are constructed mainly with concrete rather than wood. As you may know, the size of rooms in Japanese houses or apartments is often described in terms of the number of tatami they contain: Yan's bedroom / living room is a "six-tatami-mat room" ("roku-jô" in Japanese), and another typical size is "yo-jô-han": four and a half mats. Yan would describe his apartment to Japanese people as "1DK" ("wan-dî-kê"), meaning it has one room with a kitchen / dining room. Even smaller would be a "1K," while "1LDK" would be larger (containing a space large enough to be a "living / dining room / kitchen"!). You may also be able to live in a 2LDK or a 3DK etc., if you can afford it!

Words and Phrases to Remember

mô sukoshi もうすこし (*a little bit more*)   ireru いれる (*put in / add*)

tsukue つくえ (*desk*)   oku おく (*put*)   haru はる (*stick*)

densha でんしゃ (*train*)   takushî タクシー (*taxi*)

Useful Verb Forms

		-u /-ru	-ta	-(a)nai
Type 1	*(go)*	iku	itta	ikanai
	(speak)	hanasu	hanashita	hanasanai
	(put on)	oku	oita	okanai
	(stick)	haru	hatta	haranai
	(write)	kaku	kaita	kakanai
	(return)	kaeru	kaetta	kaeranai
Type 2	*(be)*	iru	ita	inai
	(see)	miru	mita	minai
	(eat)	taberu	tabeta	tabenai
	(put in)	ireru	ireta	irenai
	(wear)	kiru	kita	kinai
Type 3	*(come)*	kuru	kita	konai
(irregular)	*(do)*	suru	shita	shinai

Answers

1. *a*) Itta
   b) oita
   c) Minai
   d) Tabenai

2. *a*) Pen de kaita hô ga ii n ja nai desu ka? *(Isn't it better to write with a pen?)*
   b) Sêtâ o kita hô ga ii n ja nai desu ka? *(Isn't it better to put on a sweater?)*
   c) Eigo de hanashita hô ga ii n ja nai desu ka? *(Isn't it better to speak in English?)*
   d) Densha de itta hô ga ii n ja nai desu ka? *(Isn't it better to go by train?)*
   e) Tabenai hô ga ii n ja nai desu ka? *(Isn't it better not to eat that?)*
   f) Okinai hô ga ii n ja nai desu ka? *(Isn't it better not to get up?)*

EPISODE FIFTEEN

HE SAID HE'S GOING TO NAGASAKI TODAY.
(For Lessons 29 & 30)

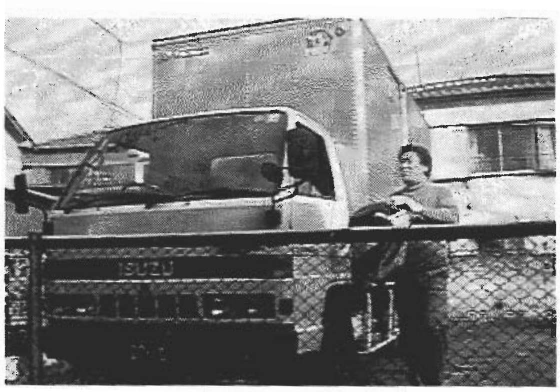
Synopsis

This episode begins with Yan's neighbor, Mr. Hori, leaving for a long-distance drive to Nagasaki in his truck. As Yan has breakfast, he reminisces about his reunion with Miss Okada the previous evening. She had told him that she will soon be quitting her job and going back home to her family. Yan takes the left-over cakes to Mrs. Hori, giving them to her and her family as a present, and sets off for the university, still daydreaming about Miss Okada. On the way, he spots Terada, his other neighbor, at work in a truck.

Transcription

DAI JÛGO WA
KYÔ WA NAGASAKI E IKU N DESU TTE.

EPISODE FIFTEEN
HE SAID HE'S GOING TO NAGASAKI TODAY.



Shîn 1: Apâto no mae no chûshajô

(Mr. Hori is checking his truck, getting ready to leave.)
(Takeshi brings Mr. Hori's lunchbox.)
Takeshi: Otôsân. Otôsan, kore obentô da tte.
Mr. Hori: Ô, arigatô.
Takeshi: Hai.
(Mr. Hori smells his lunch.)

Scene 1: Parking lot in front of the apartment building

(Mr. Hori is checking his truck, getting ready to leave.)
(Takeshi brings Mr. Hori's lunchbox.)
Takeshi: *Dad, Dad, from Mom. . . . She says it's your lunch!*
Mr. Hori: *O.K., thanks.*
Takeshi: *Here.*
(Mr. Hori smells his lunch.)

Mr. Hori: Shake da na?

Takeshi: Atari.

(Mrs. Hori looks out of the upstairs window.)

Mrs. Hori: Anta. Anta, kyô wa?

Mr. Hori: Nagasaki da.

Mrs. Hori: E?

Takeshi *(To Mrs. Hori)*: Nagasaki da tte.

Mrs. Hori: Kaeri wa?

Mr. Hori: Un, asatte da to omou na.

Takeshi *(To Mrs. Hori)*: Asatte da tte.

Mrs. Hori: Ja, ki o tsukete ne.

Mr. Hori: Ô. Ja, ittekuru.

Takeshi *(To Mrs. Hori)*: Ja, ittekuru tte.

Mrs. Hori: Itterasshai.

Mr. Hori: *It's salmon, isn't it?*

Takeshi: *Bingo!*

(Mrs. Hori looks out of the upstairs window.)

Mrs. Hori: *Dear. . . where to today?*

Mr. Hori: *Nagasaki!*

Mrs. Hori: *What?*

Takeshi *(To Mrs. Hori): He said "Nagasaki"!*

Mrs. Hori: *When are you coming home?*

Mr. Hori: *Ummm, probably day after tomorrow!*

Takeshi *(To Mrs. Hori): He said "the day after tomorrow"!*

Mrs. Hori: *O.K., then, take care!*

Mr. Hori: *O.K. Well, I'm off!*

Takeshi *(To Mrs. Hori): He said he's off.*

Mrs. Hori: *Bye now! See you when you get back.*



Shîn 2: Apâto no rôka

(Yan comes out to get the newspaper.)

Yan: Ô, samui.

(Terada comes out of his room.)

A, Teradsa-san, ohayô gozaimasu. Yûbe wa sumimasendeshita.

(Terada leaves in silence.)

(Takeshi comes along.)

Takeshi: A, Yan-san, ohayô.

Yan: A, ohayô.

Scene 2: In the corridor of the apartment building

(Yan comes out to get the newspaper.)

Yan: *Golly, it's cold.*

(Terada comes out of his room.)

Oh, Terada-san, good morning. I'm really sorry about last night.

(Terada leaves in silence.)

(Takeshi comes along.)

Takeshi: *Ah, Yan-san, good morning!*

Yan: *Ah, good morning!*

Mrs. Hori: Takeshi, hayaku gohan tabenasai.
Takeshi: Hâi.
Yan: Obasan, ohayô gozaimasu.
Mrs. Hori: Ohayô.
Yan: Ojisan wa mô dekaketa n desu ka?
Mrs. Hori: Ê. Kyô wa Nagasaki e iku n desu tte.
Yan: E! Nagasaki? Taihen da nâ.

Mrs. Hori: *Takeshi, hurry up and eat your breakfast.*
Takeshi: *Yes, Mom.*
Yan: *Good morning, Mrs. Hori.*
Mrs. Hori: *Good morning.*
Yan: *Did Mr. Hori leave already?*
Mrs. Hori: *Un-huh. He said he's going to Nagasaki today.*
Yan: *What? Nagasaki? That's pretty far!*



Shîn 3: Yan no heya

(A nicely cleaned kitchen. Yan recalls the night before.)

Scene 3: Yan's apartment

(A nicely cleaned kitchen. Yan recalls the night before.)

Shîn 4: Sakuya no kaisô shîn -1

(Okada is doing the dishes in the kitchen.)
Saitô: Nê, Yan-san, suteki na hito desu nê.
Kuwata: Âyû hito to kekkon shitai yo na.
Saitô: Un. Yan-san wa dô na n desu ka?
Yan: E! ê.
(He gaes dreamily at Okada.)
(Okada comes back.)
Okada: Ara, nani o kosokoso hanashite iru n desu ka?
Kuwata: Â, ima minna de Okada-san wa suteki na hito da tte hanashiteta n desu yo. Nâ.

Scene 4: Flashback scene of the night before (1)

(Okada is doing the dishes in the kitchen.)
Saitô: *Hey, Yan, she's really great, isn't she?*
Kuwata: *I'd want to marry someone like that.*
Saitô: *Uh-huh. What about you, Yan?*
Yan: *Huh? Uh-huh. . . .*
(He gaes dreamily at Okada.)
(Okada comes back.)
Okada: *Oh, what are you guys whispering about?*
Kuwata: *Oh, we were just saying what a fine and wonderful lady you are, Okada-san. Right, guys?*

Saitô: Sô sô.

(Kuwata and Saitô start to sing again: "If you're happy, and you know it, clap your hands.")

Kuwata-Saitô: "Shiawase nara te o. . . ."

Yan: Shî!

(The two lower their voices.)

(Kuwata and Saitô start to repeat: "If you're happy, and you know it, clap your hands." (clap using their fingers))

Shîn 5: Sakuya no kaisô shîn -2

(On a bridge over the Sumida River. Yan and Okada are walking side by side.)

Okada: Ii hitotachi desu ne.

Yan: Ê, minna ii hitotachi bakari na n desu.

Okada: Yan-san ga ii hito da kara desu yo, kitto.

Yan: Sô deshô ka.

Okada: Kaisha no hitotachi mo itsumo ittemasu yo, "ano koro wa tanoshikatta" tte.

Yan: Sô desu ka? Minna genki desu ka?

Okada: Ê, genki desu.

Yan: Minna ni mo aitai nâ. Kobayashi-san, Hara-san, soreni, Takahashi-san.

(Okada just stares out into the river in silence.)

Yan: Okada-san.

Okada: Yan-san, atashi kaisha o yameru n desu.

Yan: E! dôshite desu ka?

Okada: Inaka e kaeru n desu.

Yan: Inaka e?

Okada: Ê. Ryôshin ga issho ni sumitai tte yû n desu.

Yan: Sô desu ka. Zannen desu ne.

Okada: Ê.

(After a long silence, Yan is about to say something to Okada, but hesitates.)

***Saitô:** Right, right.*

(Kuwata and Saitô start to sing again: "If you're happy, and you know it, clap your hands.")

***Yan:** Shhh. . .*

(The two lower their voices.)

(Kuwata and Saitô start to repeat: "If you're happy, and you know it, clap your hands." (clap using their fingers))

Scene 5: Flashback scene of the night before (2)

(On a bridge over the Sumida River. Yan and Okada are walking side by side.)

***Okada:** They're such nice people, aren't they?*

***Yan:** Yes, they're all real nice guys.*

***Okada:** It's because you're a nice person.*

***Yan:** Do you think so?*

***Okada:** The people at the company all say so, too. They always say, "we had a lot of fun then."*

***Yan:** Really? How's everyone doing?*

***Okada:** Oh, they're all fine.*

***Yan:** I miss them all. Kobayashi-san, Hara-san and Takahashi-san.*

(Okada just stares out into the river in silence.)

***Yan:** Okada-san?*

***Okada:** Yan, I'm quitting my job at the company.*

***Yan:** Huh? Why?*

***Okada:** I'm going back home.*

***Yan:** Home?*

***Okada:** Yes, my parents say they want me to live with them.*

***Yan:** Oh really? That's too bad.*

***Okada:** Uh-huh. . . .*

(After a long silence, Yan is about to say something to Okada, but hesitates.)

Yan: Okada-san. Okada-san, boku, boku. . . .

Yan: *Okada-san, Okada-san, I, I. . . .*



Shîn 6: Yan no heya

(Yan is recalling the night before while eating breakfast.)

Yan: Boku anata no koto o. . . .

(Toast pops up.)

Shîn 7: Sakuya no kaisô shîn -3

Okada: Yan-san, atashi kaisha o yameru n desu.

Shîn 8: Yan no apâto

(Yan takes a cake box out of the refrigerator and recalls the night before again.)

Shîn 9: Sakuya no kaisô shîn -4

(Okada hands Yan the cake box.)

Okada: Yan-san, kore okashi na n desu kedo.

Yan: Â, dômo sumimasen.

(Yan reaches out for the box, and accidentally grasps Okada's hand as well.)

A! Dômo sumimasen.

Okada: Iie.

Scene 6: Yan's apartment

(Yan is recalling the night before while eating breakfast.)

Yan: *I want to tell you that I. . . .*

(Toast pops up.)

Scene 7: Flashback scene of the night before (3)

Okada: *Yan, I'm quitting my job at the company.*

Scene 8: Yan's apartment

(Yan takes a cake box out of the refrigerator and recalls the night before again.)

Scene 9: Flashback scene of the night before (4)

(Okada hands Yan the cake box.)

Okada: *Yan, here're some treats for you. . . .*

Yan: *Oh, thank you.*

(Yan reaches out for the box, and accidentally grasps Okada's hand as well.)

Oh, I'm sorry.

Okada: *That's alright.*

Shîn 10: Yan no heya

(Yan, eating cake.)

Yan: Okada-san. . . .

(Mrs. Hori is peeking in the door. She is dumbfounded to find Yan looking so absent-minded.)

Mrs. Hori: Dôshita no?
Kore ochitemashita yo.

(She hands him a letter.)

Yan: Dômo arigatô gozaimasu.

Shîn 11: Tonari no obasan no heya

(The children are eating breakfast. Mrs. Hori returns to the room.)

Mrs. Hori: Mada tabeteru no? Gakkô ni okureru wayo.

Kazuko: Okâsan, ima, nan-ji?

Mrs. Hori: Hachi-ji go-fun mae yo.

Kazuko: Mô sonna jikan?

(Kazuko gets up and starts getting ready to go to school.)

Takeshi: Onêchan, nan-ji da tte?

Kazuko: Hachi-ji go-fun mae da tte.

Takeshi: Fûn. Ja, mada heiki da.

(Takeshi puts down his chopsticks.)

Gochisôsama deshita.

(Takeshi starts reading a comic book.)

(Yan knocks on the door and pokes his face in the doorway.)

Yan: Obasan, chotto ii desu ka?

(Mrs. Hori stops cleaning.)

Mrs. Hori: Ara, Yan-san.

Yan: Obasan, kore.

(Yan offers the box of cakes to Mrs. Hori.)

Mrs. Hori: Ara, mâ, nani kashira?

Yan: Kêki desu. Tomodachi ni moratta n desu. Kazu-chantachi ni dôzo.

Mrs. Hori: Mâ, ii n desu ka?

Yan: Ê, dôzo.

(Hearing Yan's voice, Takeshi appears.)

Scene 10: Yan's apartment

(Yan, eating cake.)

***Yan:** Okada-san. . . .*

(Mrs. Hori is peeking in the door. She is dumbfounded to find Yan looking so absent-minded.)

***Mrs. Hori:** What's the matter? This was on the floor.*

(She hands him a letter.)

***Yan:** Oh, thank you very much.*

Scene 11: The Horis' apartment

(The children are eating breakfast. Mrs. Hori returns to the room.)

***Mrs. Hori:** Are you still eating? You'll be late for school!*

***Kazuko:** Mother, what time is it?*

***Mrs. Hori:** 5 to 8.*

***Kazuko:** Already?*

(Kazuko gets up and starts getting ready to go to school.)

***Takeshi:** Sis, what time is it?*

***Kazuko:** Mom said it's 5 to 8.*

***Takeshi:** Oh, then I still have some more time.*

(Takeshi puts down his chopsticks.)

I'm finished!

(Takeshi starts reading a comic book.)

(Yan knocks on the door and pokes his face in the doorway.)

***Yan:** Mrs. Hori, do you have a minute?*

(Mrs. Hori stops cleaning.)

***Mrs. Hori:** Oh, Yan-san.*

***Yan:** Here's something for you.*

(Yan offers the box of cakes to Mrs. Hori.)

***Mrs. Hori:** Oh my goodness. What is it?*

***Yan:** Some cakes. I got them from a friend. Please give them to your children.*

***Mrs. Hori:** Are you sure it's alright?*

***Yan:** Yes, of course.*

(Hearing Yan's voice, Takeshi appears.)

Takeshi: Okâsan, misete.

Mrs. Hori: Yan-san ni kêki o itadaita n desu yo. Hora.

(Takeshi opens the box and looks inside.)

Takeshi: Wâ! yatta. Onêchan, mite, mite. Sugoi yo. Mite yo. Yan-san ni kêki moratta n da yo. Hora.

Takeshi: *Mother, let me see.*

Mrs. Hori: *Yan gave us some cakes. Look.*

(Takeshi opens the box and looks inside.)

Takeshi: *Wow! Come and look, Sis! It's real nice! Yan brought us some cakes! See?*



Kazuko: Wâ, oishisô.

Takeshi: Are! koko hitotsu nai yo.

(Takeshi notices a cake missing.)

(Yan scratches his head.)

Yan: A, sore wa boku ga. . . .

Takeshi: Nân da. Tabechatta no ka.

Mrs. Hori: Nan desu ka, futaritomo. Orei o itta n desu ka?

Kazuko: A! ikenai. Yan-san, dômo arigatô gozaimashita.

(Takeshi is getting excited looking inside the box. Kazuko slaps Takeshi his back, urging him to say thank you.)

Takeshi: Yan-san, arigatô.

Yan: Dô itashimashite. Obasan, jâ.

(Yan leaves.)

(Mrs. Hori sticks her head out into the corridor and says thank you.)

Mrs. Hori: Itsumo suimasen ne. Itterasshai.

Kazuko: *Wow, they look good.*

Takeshi: *Huh? Wait a minute, there's one missing here.*

(Takeshi notices a cake missing.)

(Yan scratches his head.)

Yan: *Um, uh, I ate that one. . . .*

Takeshi: *Oh, I see. You ate it.*

Mrs. Hori: *Oh, Takeshi. . . . The two of you – did you say thank you?*

Kazuko: *Oops, sorry. Thank you very much, Yan.*

(Takeshi is getting excited looking inside the box. Kazuko slaps Takeshi his back, urging him to say thank you.)

Takeshi: *Thank you, Yan.*

Yan: *You're welcome. Well, see you later, Mrs. Hori.*

(Yan leaves.)

(Mrs. Hori sticks her head out into the corridor and says thank you.)

Mrs. Hori: *Thank you so much for all you do for us. Have a nice day!*

(Mrs. Hori sees Takeshi trying to pick at the cake.)

Â!

Takeshi: Okâsan, hitotsu tabete ii?

Mrs. Hori: Dame dame. Gakkô kara kaette kara ni shinasai.

Takeshi: Che! tsumannai no.

(We can hear Kazuko's friends calling for Kazuko outside.)

Kodomotachi no koe: Kâzuko-chan!

Kazuko: Hâi. Takeshi, ima sugu iku tte itte.

Takeshi: Ii yo.

(Takeshi pops his head out of the second floor window.)

Onêchan ima sugu iku tte.

Kodomotachi: Hayaku kite tte itte.

(Mrs. Hori sees Takeshi trying to pick at the cake.)

Hey!

Takeshi: *Mother, can I have one?*

Mrs. Hori: *No, you may not. After you get home from school.*

Takeshi: *Hmph ! That's no fun!*

(We can hear Kazuko's friends calling for Kazuko outside.)

Children's voices: *Kazuko!*

Kazuko: *Yes, I'm coming. Takeshi, tell them I'll be there in a sec.*

Takeshi: *O.K.*

(Takeshi pops his head out of the second floor window.)

She says she'll be down in a sec!

Kazuko's friend: *Tell her to hurry.*

Shîn 12: Apâto no mae

(Kazuko comes rushing down the stairs.)

Kazuko: Omachidô sama.

Tomodachi 1: Yûbe no mita?

Kazuko: Mita, mita.

Tomodachi 1: Yokatta ne.

Tomodachi 2: Nê, yokatta yonê.

Kazuko: Un, yappâ, are wa nê. . . .

Tomodachi 1 to 2: Sô, un.

(The children go off to school, chattering together.)

Scene 12: In front of the apartment building

(Kazuko comes rushing down the stairs.)

Kazuko: *Thanks for waiting.*

Friend #1: *Did you watch it last night?*

Kazuko: *Yeah, I did!*

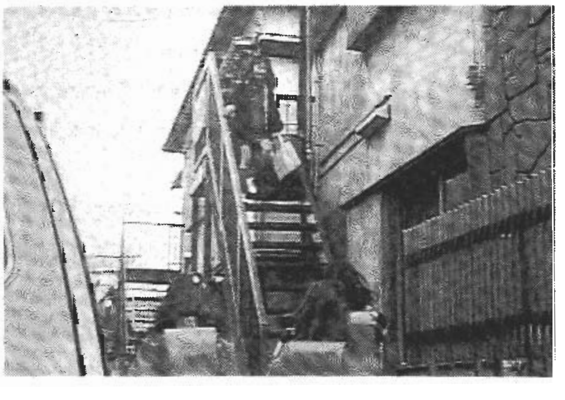
Friend #1: *It was good, wasn't it?*

Friend #2: *Yeah, it was real good!*

Kazuko: *I know, really, that was. . . .*

Friends #1 & #2: *Uh-huh. . . .*

(The children go off to school, chattering together.)



Shîn 13: Asa no Sumidagawa

(Yan is walking along the river edge, reminiscing about the night before. For a moment he pictures Okada's face.)

Yan: Okada-san,. . . . A, dômo sumimasen.

Okada: Iie.

(Yan in a daze, accidentally trips over some stairs. He looks at his watch and hurriedly runs up the stairs. He sees a truck going by from the top of the overpass. The truck stops, and Terada steps out.)

Yan: Yappari Terada-san da.

(Terada is working in the bed of the halted truck.)

Terada-san. . . .

Scene 13: Sumida River in the morning

(Yan is walking along the river edge, reminiscing about the night before. For a moment he pictures Okada's face.)

Yan: *Okada-san. . . . I'm sorry.*

Okada: *It's alright.*

(Yan in a daze, accidentally trips over some stairs. He looks at his watch and hurriedly runs up the stairs. He sees a truck going by from the top of the overpass. The truck stops, and Terada steps out.)

Yan: *It is Terada-san –I thought it was!*

(Terada is working in the bed of the halted truck.)

Terada-san. . . .

End of Episode Fifteen

LESSON 29

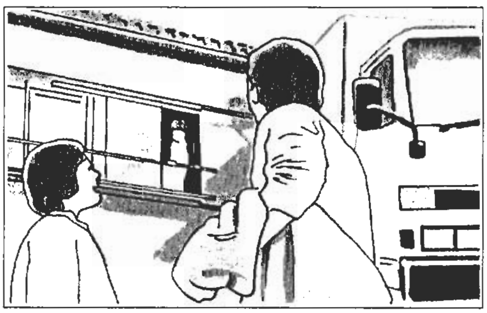
What's New?

Nagasaki da tte.

(He said, "Nagasaki.")

From Yan's Story

Mrs. Hori calls to her husband, who is about to leave.



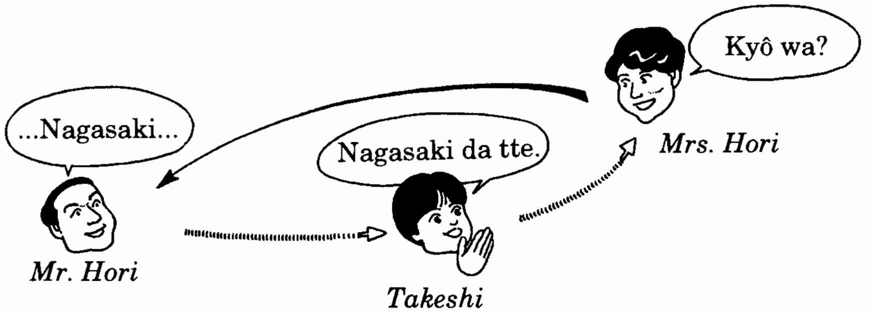
anta *(dear [shortened from* anata*])*
kyô *(today)*
E? *(What? [informal])*
kaeri *(return)*
asatte *(the day after tomorrow)*

Mrs. Hori: Anta. Kyô wa?	*Dear. Where are you going today?*
Mr. Hori: Nagasaki da.	*Nagasaki.*
Mrs. Hori: E?	*What?*
Takeshi: Nagasaki da tte.	*He said, "Nagasaki!"*
Mrs. Hori: Kaeri wa?	*When are you coming home?*
Mr. Hori: Asatte da to omou na.	*Um, probably the day after tomorrow.*
Takeshi: Asatte da tte.	*He said, "the day after tomorrow!"*

Notes

Nagasaki da **tte.** *(He said, "Nagasaki.")*

You can use ~ tte *to cite what someone has said and convey it to someone else. Thus, in the scene from Yan's Story, Takeshi twice told Mrs. Hori what Mr. Hori had said using* ~tte. *Each time, he selected the key word (i.e., the most important information) from what Mr. Hori had said and added* da tte *to convey it to Mrs. Hori.*



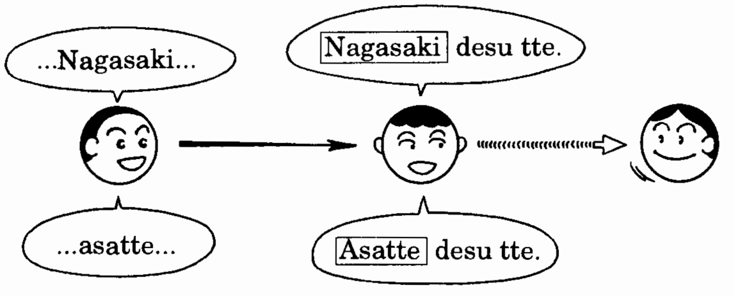


First, Takeshi selected "Nagasaki" from Mr. Hori's answer to Mrs. Hori's question, "Where are you going today?," and added da *to it, then* tte. *Then, he selected* "asatte" *(the day after tomorrow) from the answer to the question, "When are you coming home?," and again added* da tte.

Note that Takeshi's way of talking is rather informal, as he's speaking to his mother. More formal versions would be as follows:

Nagasaki desu tte.	*(He said, "Nagasaki.")*
Asatte desu tte.	*(He said, "the day after tomorrow.")*

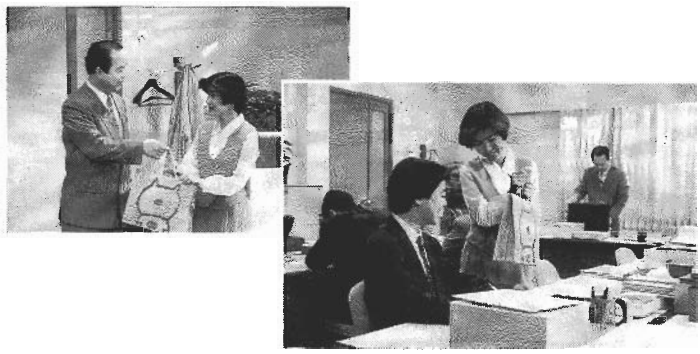
So, when the key word of what you want to convey is a noun, you can cite the noun and convey it to a third person by adding desu tte:



Further Examples

In the office.

A.



Okaerinasai.
(Welcome back!)
Otsukaresama deshita.
([literally] You must be tired!)
omiyage *(souvenir present)*
Wâ *(Wow!)*
Nê *(Hey!)*

Koyanagi: A, okaerinasai.
Andô: Otsukaresama deshita.
Kodama: Hai, kore, omiyage.
Koyanagi: Wâ, dômo sumimasen.
Nê, Andô-san. Kore, omiyage desu tte.
Andô: E, omiyage?

Oh, welcome back!
You must be tired!
Here's a souvenir present.
Wow, thank you.
Hey, Andô-san. He said this is a present.
What, a present?

B.



omanjû *(a special kind of cake with filling inside)*
Honto da. *(That's right. [informal])*

Andô *[To himself.]***:** Kore wa nani kanâ...
Kodama *[Overhearing him.]***:** A, sore wa omanjû da yo, omanjû.
Koyanagi: E, omanjû?
[To Andô.] Ne, sore, omanjû desu tte.
Andô: A, honto da.

Hmm. What's this?
Oh, that's omanjû, omanjû.
What? Omanjû?
Hey, he said that's omanjû.
Oh yes, that's right.

Variation 1

Kaerimasu tte.

(He said he's going home.)

From the Program

There's only one cake left.



ohitotsu (*[polite]*←hitotsu: *one*)
~ ikaga desu ka? *(Would you like~?)*
mô *(already)*
kaerimasu (←kaeru: *return*)
A, sô desu ka. *(Oh, really?)*

Andô: Kodama-san mo, ohitotsu ikaga desu ka? — *Kodama-san, would you like one as well?*

Kodama: Iya, watashi wa kyô wa mô kaerimasu. — *Well, no...I'm going home now.*

Andô: A, sô desu ka. Koyanagi-san. Kodama-san, kaerimasu tte. — *Oh, really? Koyanagi-san. Kodama-san said he's going home!*

Notes

Kaerimasu tte. *(He said he's going home.)*

When the central information of what you want to convey to a third person can be expressed with a verb, you can cite the verb and convey it simply by adding ~tte. *Thus, in the above example, Andô selected* "kaerimasu" *from what Kodama-san had said and conveyed it to Koyanagi-san by saying* "Kaerimasu tte." *Note that, unlike with nouns, all you need to add to the verb is* tte. *Make sure the verb ends with* -masu *or* -masen *(rather than being in a plain form), so as to be polite.*



Variation 2

Abokado tte nan desu ka?
(What's "avocado"?)

From the Program

In Koyanagi's apartment.



~osuki desu ka? *(Do you like ~? [polite])*
abokado *(avocado)*
Sâ. . . *(I don't know.)*

Koyanagi: Kodama-san, abokado, osuki desu ka? — *Kodama-san, do you like avocado?*
Kodama: E? Abokado? Andô-san, "abokado" tte nan desu ka? — *What? Avocado? Andô-san, what's "avocado"?*
Andô: Sâ. . . — *I don't know.*

Notes

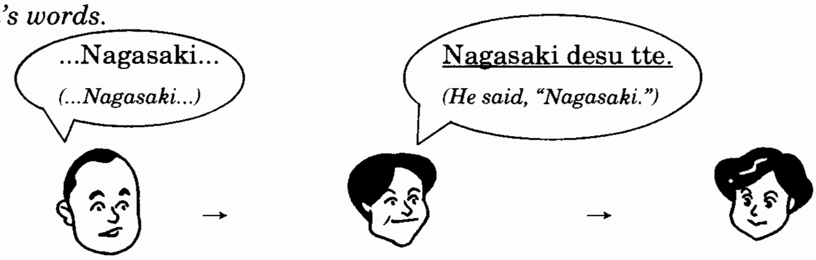
Abokado **tte nan desu ka?** *(What's "avocado"?)*

If you hear or see a word that you don't understand, you can cite the word just as it sounds, follow it with tte, *and ask what it is using the above expression.*

Over to You!

1. *As in the example, write what Andô says to Koyanagi in order to convey Kodama's words.*

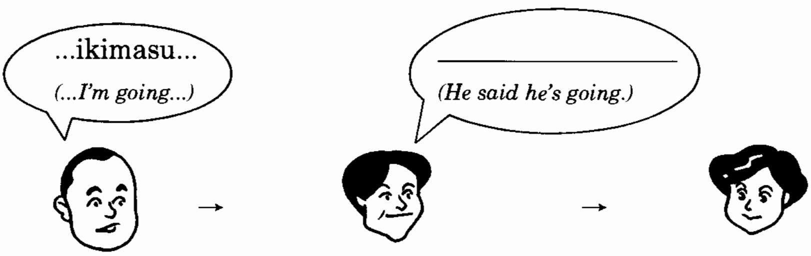
E.g.



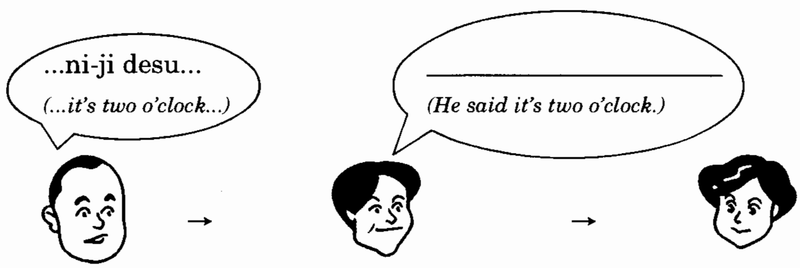
a)



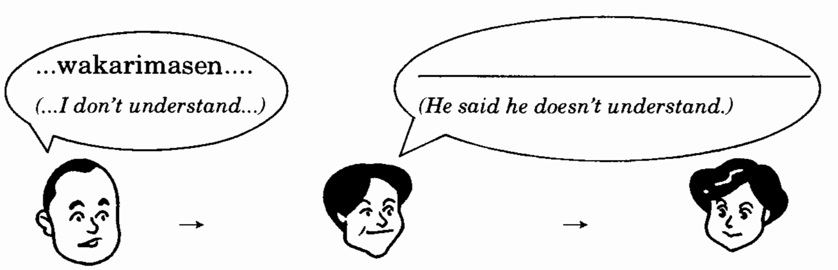
b)



c)



d)



2. *Your Japanese friend said a word you don't know. Try asking what it means, as in the example.*

E.g. *Friend:* Abokado suki desu ka? *(Do you like avocado?)*
YOU: Sumimasen. "Abokado" tte nan desu ka? *(Excuse me. What's "avocado"?)*

a) *Friend:* Taishikan e ikimashita ka? *(Did you go to the embassy?)*
YOU:

b) *Friend:* Senmon wa nan desu ka? *(What is your major?)*
YOU:

c) *[In a coffee shop]*
Friend: Watashi wa hotto ni shimasu. *(I'll have hot coffee.)*
YOU:

d) *[At the post office]*
Friend: Sokutatsu de onegaishimasu. *(By express mail, please.)*
YOU:

e) *Friend:* Anô, meishi arimasu ka? *(Um, do you have a name card?)*
YOU:

f) *Friend:* Koko ni kokuseki o kaite kudasai. *(Please write your nationality here.)*
YOU:

Culture and Life

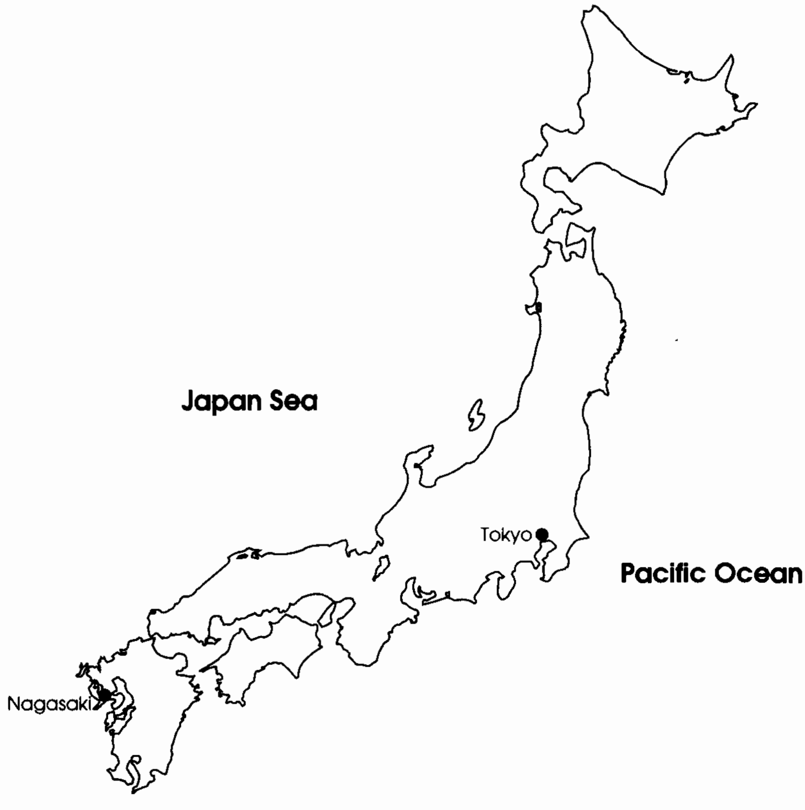
Chôkyori torakku ちょうきょりトラック *(Long distance trucking)*

Mr. Hori is self-employed in the trucking business. He often takes subcontracted work from small and medium-sized trucking companies. Since his work involves driving long distances, there are times when he's away from home for days on end. It's a hard job!

Nagasaki ながさき

Nagasaki, where Mr. Hori said he was going in Yan's Story, is the name of a prefecture in Kyûshû, and also the prefectural capital. This city is about 1,000 kilometers (more than fifteen hours in a truck) from Tokyo. It has historically been an international city, the place where Christianity first entered Japan during the Momoyama Period and

where trade with Holland and China continued even during Japan's long period of self-imposed isolation. Of course, it is also the place where the second atomic bomb was dropped on August 9, 1945.



Words and Phrases to Remember

kyô きょう *(today)*　　asatte あさって *(the day after tomorrow)*

omiyage おみやげ *(souvenir present)*　　kaeru かえる (*return*)

~osuki desu ka? おすきですか *(Do you like ~? [polite])*

Answers

1. *a*) Kôhî desu tte.
   b) Ikimasu tte.
   c) Ni-ji desu tte.
   d) Wakarimasen tte.

2. *a*) Sumimasen. "Taishikan" tte nan desu ka? "taishikan" *(embassy)*
   b) Sumimasen. "Senmon" tte nan desu ka? "senmon" *(major field of study)*
   c) Sumimasen. "Hotto" tte nan desu ka? "hotto" *(hot coffee)*
   d) Sumimasen. "Sokutatsu" tte nan desu ka? "sokutatsu" *(express mail)*
   e) Sumimasen. "Meishi" tte nan desu ka? "meishi" *(name card)*
   f) Sumimasen. "Kokuseki" tte nan desu ka? "kokuseki" *(nationality)*

LESSON 30

What's New?

Tomodachi ni moratta n desu.

(I got them from a friend.)

From Yan's Story

Yan brings some cakes for the Hori family.



Ara, mâ. *(Oh my goodness. [usually used by females])*
kêki *(cake)*
tomodachi *(friend)*

Yan: Kore. — *Here's something for you.*
Mrs. Hori: Ara, mâ, nani kashira? — *Oh my goodness. What is it?*
Yan: Kêki desu. Tomodachi ni moratta n desu. — *Some cakes. I got them from a friend.*

Notes

Tomodachi **ni moratta n desu.** *(I got them from a friend.)*

~ ni moratta n desu *means "I got it/them from ~." In the scene above, Yan explains the reason he has some cakes to give to Mrs. Hori by saying that he received them from a friend. Note that you indicate the person from whom you received something with* ni.


person

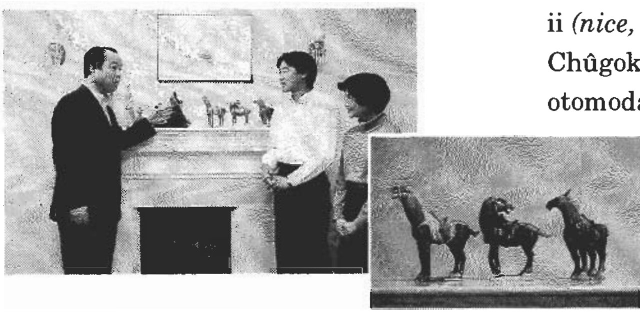
ni moratta n desu.

Remember ~n desu *is used to explain the reason for something* (*cf. L.11, Basic I*). *You could replace* moratta n desu *with* moraimashita *if you don't need to give an explanation but do want to express that you've received something from somebody.*

Further Examples

1. Entertaining a guest at home.

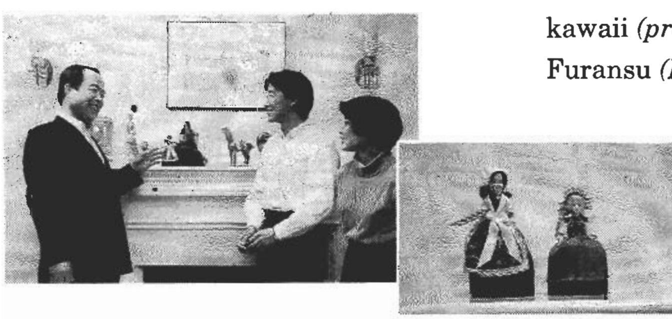
A.



ii *(nice, good)*
Chûgoku *(China)*
otomodachi (*[polite]* ← tomodachi: *friend*)

Guest *[Looking at the ornaments.]***:**
Kore wa ii desu ne. — *This is nice.*
Husband: Sore, Chûgoku no tomodachi ni moratta n desu. — *I got that from my Chinese friend.*
Guest: Â, Chûgoku no otomodachi ni. . . — *Oh, from your Chinese friend.*

B.



kawaii *(pretty / cute)*
Furansu *(France)*

Guest: Kore wa kawaii desu ne. — *This is pretty.*
Husband: A, sore kawaii deshô. — *It is pretty, isn't it?*
Sore, Furansu no tomodachi ni moratta n desu. — *I got that from a French friend.*

2. An interview on the street.



yubiwa *(ring)*
haha *(my mother)* *[*okâsan *is used for someone else's mother: see Extra Information])*

Interviewer: Ii yubiwa desu ne. — *That's a nice ring.*
Woman: Haha ni moratta n desu. — *I got it from my mother.*

Variation 1

Shin-sensei ni itadaita n desu.
(We got it from Professor Singh.)

From the Program

Entertaining a guest at home.



Dô desu? *(How is it?)*
kôcha *(black tea)*
oishii *(delicious)*
Kore nan desu. *(Actually, it's this.)*
-sensei *(Professor ~ / Dr. ~)*

Husband: Dô desu, kono kôcha? — *How do you like this tea?*
Guest: A, oishii desu ne. — *Mm, it's delicious.*
Wife: Kore nan desu. — *Actually, it's this.*
Husband: Kore, Shin-sensei ni itadaita n desu. — *We got this from Professor Singh.*
Guest: A, Shin-sensei ni. . . . — *Ah, from Professor Singh.*

Notes

Shin-sensei **ni itadaita n desu.** *(We got it from Professor Singh.)*

This expression also means "I got it/them from ~ "; when you want to show particular respect towards the person you received something from, you can use itadaita *instead of* moratta *to be polite towards that person. For example, in the above scene, the husband uses* itadaita *to show respect towards the professor from whom he received the delicious tea. Note that* itadaita *isn't being used to show respect towards Kodama-san, the guest, but towards Professor Singh, who isn't actually present. In the further example below, the wife uses* itadaita *to be polite towards Kodama-san, from whom they received the candy: note again that* itadaita *isn't necessarily used to be polite towards the person you're talking to (in this case, her husband) but towards the person from whom you received a gift.*

Further Example

Entertaining a guest at home.



okashi *(snack [in this case, candy])*

Husband *[Eating candy.]*: Kono okashi. . . . — *Mm. . . this candy. . . .*

Wife: Sore, Kodama-san ni itadaita n desu. — *We were given that by Mr. Kodama.*

Husband: A, sô. *[To Kodama-san.]* — *Oh, really.*
Dômo arigatô gozaimashita. — *Thank you very much.*

Variation 2

Yan-san ni kêki o itadaita n desu.

(We got some cakes from Yan.)

From Yan's Story

Yan brings some cakes for the Hori family. (continued)



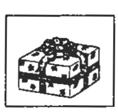
Dôzo. *(Go ahead.)*
okâsan *(mother)*
Misete. *(Show me.)*

Yan: Kêki desu.	*Some cakes.*
Tomodachi ni moratta n desu.	*I got them from a friend.*
Mrs. Hori: Mâ, ii n desu ka?	*Oh, are you sure it's alright?*
Yan: Ê, dôzo.	*Yes, go ahead.*
Takeshi: Okâsan, misete.	*Mother, show me.*
Mrs. Hori: Yan-san ni kêki o itadaita n desu yo.	*We got some cakes from Yan.*

Notes

Yan-san **ni** kêki **o itadaita n desu.** *(We got some cakes from Yan.)*

You can use this pattern when you want to state both what you received and the person you received it from (indicated by **ni***). Note that you use* **o** *to indicate what you received.*


person
ni

thing
o **itadaita n desu.**

You can use this expression when it's important to say both what you received and whom you received it from. In the scene from Yan's Story, Mrs. Hori needed to say both what she'd received and whom she'd received it from so as to imply to her children that

they should say thank you to Yan. Similarly, in the further example below, both what Koyanagi-san received (i.e., a ring) and whom she received it from (i.e., her boyfriend) are necessary information in explaining why she's so happy.

Further Example

In the office, Koyanagi-san seems very happy.



Dôshita n desu ka? *(What's up?)*
kare *(boyfriend)*
yubiwa *(ring)*
Omedetô. *(Congratulations!)*

Andô: Koyanagi-san, dôshita n desu ka? — *Koyanagi-san, what's up?*
Koyanagi: Kare ni yubiwa o moratta n desu. — *I got a ring from my boyfriend.*
Andô: E? Kare ni yubiwa o. . . ? — *What? A ring from your boyfriend?*
Koyanagi: Sô nan desu. — *That's right.*
Kodama: Yâ, sore wa omedetô. — *Congratulations!*

Extra Information

Haha / Okâsan

In Further Example 2 on p.55, the woman who was interviewed used the word haha *to refer to her mother, saying that she'd received a ring from her.* Haha *is only used to refer to one's own mother. When referring to someone else's mother, you have to use* okâsan, *e.g.,* Yan-san no okâsan *(Yan's mother), or, more politely,* okâsama. *In Japanese, different words are used to refer to one's own family members and someone else's family members. Here are some more examples:*

	one's own	*someone else's*
father	chichi	otôsan / otôsama
mother	haha	okâsan/ okâsama
older brother	ani	onîsan
younger brother	otôto	otôtosan

older sister	ane	onêsan
younger sister	imôto	imôtosan
husband	otto / shujin	goshujin
wife	tsuma / kanai	okusan

Note, though, that when Japanese people address (rather than talk about) their own family members, they may use words from the right above. For example, in the scene from Yan's Story on p.57, Takeshi addresses his mother by saying "okâsan" *(cf. L.27, Extra Information; see also Appendix, Basic I, Vol. 3).*

Over to You!

1. *Fill in each blank with an appropriate word.*

   E.g. Tomodachi ni <u>moratta</u> n desu. *(I got it from my friend.)*

   a) Haha ni __________ n desu. *(I got it from my mother.)*

   b) Sensei ni __________ n desu. *(I got it from my teacher.)*

   c) Katô-san no okâsan ni __________ n desu. *(I got it from Mr. Katô's mother.)*

   d) Kêki ____ moratta n desu. *(I got some cakes.)*

   e) Tomodachi ___ aisukurîmu ___ moratta n desu. *(I got some icecream from my friend.)*

   f) Tanaka-sensei ___ kono kôcha ____ __________ n desu. *(I got this tea from Professor Tanaka.)*

2. *Andô-san and Koyanagi-san received various kinds of present. Help them say that what they received is a gift from someone, as in the example.*

   E.g.

   Koyanagi: Oishii kêki desu ne.
   (It's delicious cake.)

   Andô: <u>Kodama-san ni moratta n desu.</u>
   (I got it from Mr. Kodama.)



a)

Andô: Suteki na sukâfu desu ne.

(It's a lovely scarf.)

Koyanagi: ______________________________

(I got it from my father.)

hint: chichi *(my father)*



b)

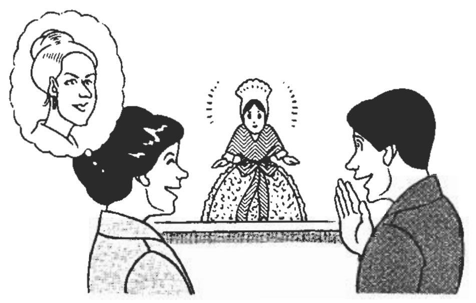
Andô: Kawaii ningyô desu ne.

(It's a cute doll.)

Koyanagi: ______________________________

(I got it from my French friend.)

hint: Furansu *(France)*



c)

Andô: Suteki na yubiwa desu ne.

(It's a lovely ring.)

Koyanagi: ______________________________

(I got it from my boyfriend.)



d)

Koyanagi: Oishii chokorêto desu ne.

(These are delicious chocolates.)

Andô: ______________________________

(I got them from my teacher.)



Culture and Life

Manga まんが *(Comic books)*

In the scene from Yan's Story, Takeshi finds it hard to tear himself away from reading manga *(a comic book) even though it is past time to set off for school.* Manga *are very popular, not only with elementary and junior high school children, but also with university students and even amongst adult men and women.*



Cover designs of popular Japanese comic books.

Words and Phrases to Remember

kêki ケーキ *(cake)* tomodachi ともだち *(friend)* ii いい *(nice/good)*

Chûgoku ちゅうごく *(China)* kawaii かわいい *(pretty/cute)* Furansu フランス *(France)*

kôchaこうちゃ *(black tea)* oishii おいしい *(delicious)* sensei せんせい *(teacher)*

kare かれ *(boyfriend)*

Answers

1. *a*) moratta
   b) itadaita
   c) itadaita / moratta
   d) o
   e) ni, o
   f) ni, o, itadaita

2. *a*) Chichi ni moratta n desu.
   b) Furansu no tomodachi ni moratta n desu / itadaita n desu.
   c) Kare ni moratta n desu.
   d) Sensei ni itadaita n desu.

EPISODE SIXTEEN

WE'RE THINKING OF SINGING BEETHOVEN'S NINTH. (For Lessons 31 & 32)

Synopsis

One morning, two women from the local market street ask Yan if he can help them to read the German lyrics of Beethoven's Ninth Symphony, which the local people are going to perform at the end of the year. Yan agrees to help, and he mulls over the pronunciation with his colleagues. Later, the local residents gather at the public bath to practice reading the "Japanized" pronunciations devised by Yan and his colleagues. When Yan comes home, happy that he was able to help out, he receives a phone call from Miss Okada, who is calling from Ueno Station to say good-bye before she leaves Tokyo for her home in the provinces.

Transcription

DAI JÛROKU WA

DAI-9 O UTAÔ TO OMOTTEIRU N DESU.

Shîn 1: Asa no shôtengai

(Stores are getting ready to open.)

Harue: Ohayô.

Fumie: Ohayô. Yan-san mada?

(Harue notices Yan coming.)

Harue: Obasan, obasan, Yan-san kita wayo.

Fumie: Kita.

Harue: Yan-san, chotto, chotto.

Yan: Â, ohayô gozaimasu.

Harue: Ohayô gozaimasu. Yan-san, onegai ga aru n desu kedo.

Yan: Nan deshô?

(Fumie comes out of the store with a cassette tape recorder and a music book.)

EPISODE SIXTEEN

WE'RE THINKING OF SINGING BEETHOVEN'S NINTH.

Scene 1: The market street in the morning

(Stores are getting ready to open.)

Harue: *Morning.*

Fumie: *Morning. Yan's not here yet?*

(Harue notices Yan coming.)

Harue: *Missus. . . , Missus. . . , He's coming!*

Fumie: *Here he is.*

Harue: *Yan, could you spare a moment?*

Yan: *Oh, good morning.*

Harue: *Good morning. Yan, we want to ask you a favor. . . .*

Yan: *What is it?*

(Fumie comes out of the store with a cassette tape recorder and a music book.)

Fumie: Jitsu wa, Doitsu-go no yomikata ga wakaranai n desu.

Fumie: Well, the problem is, we don't know how to read German.

Yan: Doitsu-go?

Yan: German?

Fumie: Ê, kore na n desu.

Fumie: Yes, take a look at this.

(Fumie hands the music over to Yan.)

Harue: Atashitachi "Dai-9" o utaô to omotte iru n desu.

Harue: We're thinking of singing Beethoven's Ninth.

(Fumie puts on the cassette. The chorus of the Ninth Symphony is heard.)

Maitoshi kure ni "Dai-9" o utau kai ga aru n desu.

At the end of every year, there's a gathering where we sing the Ninth Symphony.

Yan: Sono kai ni Haru-chantachi ga. . . ?

Yan: And you're planning on. . . ?

Harue: Ê, deyô to omotteru n desu.

Harue: Uh-huh, we're planning on taking part.

(Fumie stops the cassette.)

Fumie: Têpu de renshûshiteru n desu. Demo, hatsuon ga yoku wakaranai n desu.

Fumie: We're practicing with the tape. But we can't figure out the pronunciation too well.



Harue: Yan-san, oshiete kudasai yo.

Harue: Yan, please teach us.

Fumie: Onegaishimasu.

Fumie: Please help us.

Yan: Ê! Boku wa Doitsu-go wa nigate da kara nâ.

Yan: What? But I'm not so good at German.

(Kintarô calls out from inside the store.)

Kintarô: Yan-san, sonna koto iwanêde, onegaishimasu yo.

Kintarô: Yan, don't say that. Please do us this favor.

Yan: E! Ojisan mo utau n desu ka?

Yan: Huh? You're gonna sing, too?

(Kintarô shows his own music to a surprised Yan.)

Kintarô: Ê, mainichi renshûshiteimasu yo, ê. Demo, hatsuon ga zenzen

Kintarô: Yeah, I'm practicing everyday. But I just can't get the pronunciation. We're all

wakaranai n desu yo. Minna yokomoji ga nigate de ne.

bad at foreign languages, you know.

Harue: Nê, dakara, Yan-san onegai.

Harue: See, Yan? So please help us, won't you?

(Harue, hands clasped, pleads to Yan.)

Yan: Jâ, kenkyûshitsu no nakama ni kiite mimasu yo.

Yan: O.K., I'll try to get some help from my colleagues.

Harue: Wâ, yokatta. Yan-san, yoroshiku onegaishimasu ne.

Harue: Oh, great! We'd really appreciate it, Yan.

Kintarô: Tanonda yo, he he he.

Kintarô: We're counting on you, Yan!

Yan: Ê. Jâ, kore okarishitemo ii desu ka?

Yan: Alright. Then, can I borrow this for a while?

(Pointing to the music.)

Fumie: Ê, dôzo, dozô.

Fumie: Oh yes, please.

Harue: Yan-san, yoroshiku onegaishimasu.

Harue: Yan, we really appreciate it.

Yan: Hai, wakarimashita.

Yan: Yes, leave it to me.

(He starts to go.)

Fumie: A! Yan-san, chotto matte. Chotto matte. Kore dôzo. . . .

Fumie: Oh, Yan, wait, wait a sec. Here, take these.

(She hands him some fruit.)

Yan: A, arigatô gozaimasu.

Yan: Oh, thank you very much.

Fumie: Onegaishimasu.

Fumie: No, thank you, Yan!

(Yan leaves. The two look at each other.)

Harue: Obasan, yokatta nê.

Harue: Boy, I'm so glad!

Fumie: Yokattâ.

Fumie: Real glad!

Shîn 2: Asa no Sumidagawaberi

Scene 2: The bank of the Sumida River in the morning

(Yan is walking along, singing a tune from the chorus of the Ninth Symphony.)

Yan: Ra ra ra ra ra ra ra. . . .

Yan: La la la la la la la. . . .

Joshigakuseitachi *(Shouting as they run together)*: Faito, faito, faito. . . .

***Female students** (Shouting as they run together): Fight, fight, fight. . . .*

Shîn 3: Eki no baiten

Scene 3: At a kiosk in the station

Mrs. Hori: Hai, arigatô gozaimashita. Hai.

Mrs. Hori: Thank you very much!

(Mrs. Hori is working very hard.)

(Yan passes through the ticket gates and comes

in front of the kiosk, all the way singing the melody. Mrs. Hori notices Yan as he walks by.)

Yan: Tan tan tan. . . .

Mrs. Hori: Yan-san, ima, odekake?

Yan: A, obasan, ohayô gozaimasu.

Mrs. Hori: Bônenkai no uta no renshû?

Yan: Iya, kore wa Bêtôben no "Dai-9" desu.

Mrs. Hori: Bêtôben?

Yan: Sô. Sakanaya no Haru-chantachi ga utau n desu.

Mrs. Hori: Hê!

Yan: Obasan kyô wa nan-ji made?

Mrs. Hori: Kyô wa ne, yûgata made.

Yan: Isogashisô desu nê.

Mrs. Hori: Shiwasu da kara ne.

Yan: Sô desu ka. Ja, ittekimasu.

Mrs. Hori: Itterasshai.

(To a customer) Irasshaimase.

Shîn 4: Fuyu no daigaku kônai

(Students in overcoats and jackets are walking by, shivering from the cold.)

Shîn 5: Daigaku no kenkyûshitsu

in front of the kiosk, all the way singing the melody. Mrs. Hori notices Yan as he walks by.)

Yan: *Tum, tum, tum. . . .*

Mrs. Hori: *Yan, going to work now?*

Yan: *Oh, Mrs. Hori. Good morning.*

Mrs. Hori: *Practicing a song for the year-end party?*

Yan: *Nope, it's Beethoven's Ninth Symphony.*

Mrs. Hori: *Beethoven?*

Yan: *Uh-huh. Harue at the fish shop and the others are going to sing it.*

Mrs. Hori: *You're kidding!*

Yan: *Till what time are you working today, Mrs. Hori?*

Mrs. Hori: *Today? Ummm, till evening.*

Yan: *Seems busy.*

Mrs. Hori: *It's the end of the year, you know.*

Yan: *That's true. Well, I'll be going. Bye now.*

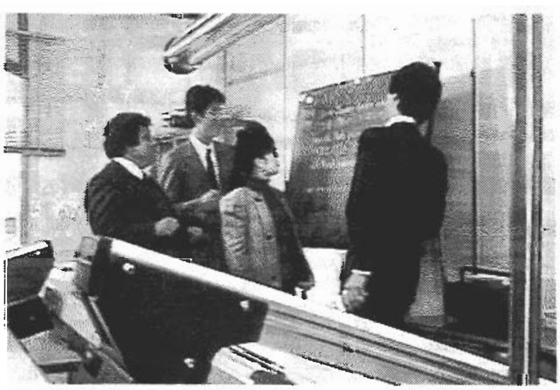
Mrs. Hori: *Bye. See you later.*

(To a customer) May I help you?

Scene 4: A wintry college campus scene

(Students in overcoats and jackets are walking by, shivering from the cold.)

Scene 5: College office



(Kuwata, Saitô and Yan are trying to match the German words on the blackboard with similar-sounding Japanese words.)

(Kuwata, Saitô and Yan are trying to match the German words on the blackboard with similar-sounding Japanese words.)

Kuwata: Daine tsuauberu binden bideru basudei môde shutoren getairuto, kore dô suru?

Saitô: Shutoren getairuto. . . . a, sake ga torenai n de, geta ga iru n desu yo.

Kuwata: Sake ga torenai?

Saitô: Shutoren, getairuto desu.

Kuwata-Yan: Â, shutoren getairuto.

Yan: Â, ii desu ne.

(Inoue enters.)

Inoue: Ohayô gozaimasu.

San-nin: Ohayô gozaimasu.

Inoue: Ara. Nâni, sore?

Saitô: A, Inoue-san, chotto kore o yonde mite kudasai.

Inoue: E! sore o yomu n desu ka?

(Inoue reads it like real German.)

Kuwata: Nihon-go o yonde mite kudasai.

Inoue: Daine tsuauberu binden bideru basudei môde saketoren getairuto. . . . nan desu ka, kore?

Saitô: Bêtôben no "Dai-9" no gasshô desu yo. *(To Kuwata)* Utatte mite.

(Saitô, Yan and Kuwata sing with the tape playing.)

San-nin: Daine tsuauberu binden bideru basudei môde shutoren getairuto

Saitô: Doitsu-go ni kikoeru deshô?

Inoue: Honto. Demo, dôshite?

Yan: Kinjo no hito ga "Dai-9" o utau n desu yo.

Inoue: Wâ, omoshirosô. Atashi mo yaritai!

Yan: Ê, onegaishimasu yo.

Shîn 6: Furoya

(Ikeuchi and some others are rushing to the bathhouse.)

Kuwata: *"Deine Zauber binden wieder, Was die Mode streng geteilt, . . ." what about these?*

Saitô: *Streng geteilt. . . . Oh, "we need our geta because we can't get sake."*

Kuwata: *Can't get sake?*

Saitô: *"Shu (sake) toren (can't get), geta iruto (need)," right?*

Kuwata and Yan: *Oh, "shu toren geta iruto."*

Yan: *Ah, that's good.*

(Inoue enters.)

Inoue: *Good morning.*

All three men: *Good morning.*

Inoue: *Oh, what's this?*

Saitô: *Oh, Inoue-san, would you try reading this?*

Inoue: *Huh? Read this?*

(Inoue reads it like real German.)

Kuwata: *Try and read the Japanese.*

Inoue: *"Daine, tsuauberu, binden, bideru, basudei, môde, saketoren, getairuto. . . ." What is this?*

Saitô: *It's the chorus from Beethoven's Ninth Symphony. (To Kuwata) Try and sing it.*

(Saitô, Yan and Kuwata sing with the tape playing.)

Saitô, Yan and Kuwata: *"Daine tsuauberu binden bideru basudei môde shutoren getairuto. . . ."*

Saitô: *Sounds like German, doesn't it?*

Inoue: *Really, it does. But why?*

Yan: *Some of my neighbors are going to sing the Ninth Symphony.*

Inoue: *Wow, that sounds like fun. I wanna do it, too!*

Yan: *Of course, please help us.*

Scene 6: The Bathhouse

(Ikeuchi and some others are rushing to the bathhouse.)

(Harue is talking on the phone.)

Harue: Ê, basho wa ie no chikaku no ofuroya-san desu.

(To Ikeuchi who comes in late)

Osoi!

Ikeuchi: Wakatteru, wakatteru.

Harue: Ima kara hajimeyô to omotte iru n desu kedo, Yan-san nan-ji goro. . . .

Shîn 7: Daigaku no kenkyûshitsu

(Yan is on the phone.)

Yan: Sorosoro deyô to omotteru n desu. Sanjuppun gurai de tsukeru to omoimasu yo. . . . Ê, hai, wakarimashita. Jâ, mata ato de.

(Saitô hands the photocopies to Yan.)

Saitô: Yan-san, kore.

Yan: Â, dômo sumimasen.

Kuwata: Ja, sorosoro dekakemashô ka.

Yan: Sô desu ne.

(They all leave the room singing.)

Shîn 8: Furoya

(People are reading the printed copies with dubious looks on their faces. Ikeuchi, the liquor shop owner, calls Yan over.)

Ikeuchi: Nê, chotto, chotto, Yan-san, kore ittai nan desu ka?

Yan: Mâ, ii desu kara, kono Nihon-go o yonde kudasai.

Ikeuchi: Ê! Kore yomu no?

Yan: Ê.

(Ikeuchi doubtfully tries to read.)

Ikeuchi: Daine tsuauberu binden bideru basudei môde shutoren getairuto. . . .

Harue: Ara, ojisan, Doitsu-go ni kikoeru wayo!

Ikeuchi: E? Honto kai?

Harue: Hontô yo! Kondo, atashi ga yonde miru kara, kiite te.

(Harue is talking on the phone.)

Harue: *Uh-huh. The place is the nearby bathhouse.*

(To Ikeuchi who comes in late)

You're late!

Ikeuchi: *I know, I know.*

Harue: *We're planning to start now Yan, but about what time will you. . . .*

Scene 7: College office

(Yan is on the phone.)

Yan: *We were just about to leave. I think we can be there in about thirty minutes or so. . . . Uh-huh, I understand. O.K., see you later.*

(Saitô hands the photocopies to Yan.)

Saitô: *Yan, here.*

Yan: *Oh, thanks.*

Kuwata: *Well, shall we go now?*

Yan: *Yeah, let's.*

(They all leave the room singing.)

Scene 8: The Bathhouse

(People are reading the printed copies with dubious looks on their faces. Ikeuchi, the liquor shop owner, calls Yan over.)

Ikeuchi: *Hey, Yan, come here, come here. What in the world is this?*

Yan: *Don't worry, just try and read the Japanese.*

Ikeuchi: *Huh?! We read this?*

Yan: *Yes.*

(Ikeuchi doubtfully tries to read.)

Ikeuchi: *"Daine tsuauberu binden bideru basudei môde shutoren getairuto. . . .*

Harue: *Oh, Ikeuchi-san, it sounds like you're speaking German!*

Ikeuchi: *Huh? Really?*

Harue: *No kidding! O.K., now I'm going to try to read it, so listen. "Basudei môde*

Basudei môde shutoren getairuto ârei menshen beruden buryûderu.

Ikeuchi: Â, honto da. Doitsu-go ni kikoeru yo nâ?

Fumie: Dômo arigatô gozaimashita.

Inoue: Iie.

Harue: Arigatô gozaimashita.

(Goes over to Yan.)

Yan-san, dômo arigatô. Minna ôyorokobi yo.

Yan: Yokatta desu ne.

Fumie: Dômo arigatô gozaimashita.

Saitô-Kuwata: Dô itashimashite.

Fumie: Tasukarimashita.

Ikeuchi: Soreja, minasan, isshoni yonde mimashô.

All in unison: Yatte miyô, yatte miyô!

Ikeuchi: Soreja, anô, kochira no hô e chotto atsumatte kudasai.

Soreja, minasan minna de yonde mimashô. Ii desu ka? Ichi, ni-no, san!

(Everyone starts reading out loud in Japanese, in unison.)

shutoren getairuto ârei menshen beruden buryûderu. . . ."

Ikeuchi: *Yeah, you're right. It does sound like German, right, guys?*

Fumie: *Thank you so much.*

Inoue: *Oh, it's nothing.*

Harue: *Thanks a lot.*

(Goes over to Yan.)

Yan, thanks. We're all so happy.

Yan: *I'm glad.*

Fumie: *Thank you so much.*

Saitô and Kuwata: *You're quite welcome.*

Fumie: *You helped us a great deal.*

Ikeuchi: *Well then, everyone, let's try reading it altogether.*

All in unison: *Yes, let's give it a try!*

Ikeuchi: *O.K., uh. . . let's all gather close over here. Now, everyone, let's try and read it together. Ready? 1, 2 and 3!*

(Everyone starts reading out loud in Japanese, in unison.)



Shîn 9: "Dai-9" ni kusen arakaruto

(In front of the fish shop, Kintarô is singing.)

Kintarô: Daine tsuauberu binden bîtoderu. . . .

Scene 9: Various glimpses of the struggle to learn the Ninth Symphony

(In front of the fish shop, Kintarô is singing.)

Kintarô: *"Daine tsuauberu binden bîtoderu. . ."*

Harue: Dâme, dame. Bîtoderu ja nakute, bîderu yô!

(In front of the liquor shop, Ikeuchi is singing while carrying a case of sake.)

Ikeuchi: Daine tsuauberu binden bîderu to, are, nan, nan datta kke nâ? Êto, basudê datta, tashika, basudê. . . .

(He stops in the middle and looks at his music.)

Harue-Kintarô: Binden bîderu. . . .

Harue: Hora ne, bîderu desho? Hai, ja, san, shi.

Fumie: Daine tsuauberu binden bîderu. . . . are, nan da kke?

(Everyone is practicing with the tape at the bathhouse.)

Shîn 10: Apâto no rôka

(Yan comes home humming a tune from the chorus of the Ninth Symphony, but seeing the lights on in Terada's room, he suddenly lowers his voice and goes into his room.)

(The phone in Yan's room rings.)

Shîn 11: Yan no heya

(Yan answers the phone.)

Yan: Hai, moshi moshi, Yan desu. . . . Â, Okada-san. Ima doko desu ka?

Shîn 12: Ueno-eki kônai

(Okada is calling from a pay phone on the station platform.)

Okada: Watashi ima, Ueno-eki ni iru n desu. . . . Ê, konya no shinkansen de kaeru n desu. Iroiro osewa ni narimashita.

***Harue:** No, No! Not bîtoderu, it's bîderu!*

(In front of the liquor shop, Ikeuchi is singing while carrying a case of sake.)

***Ikeuchi:** "Daine tsuauberu binden bîderu. . . ," huh? What came next? Ummm, ummm, was it "basudê"? It has to be "basudê". . . .*

(He stops in the middle and looks at his music.)

***Harue and Kintarô:** "Binden bîderu. . . ."*

***Harue:** See, it was bideru, right? O.K., 3, 4. . . .*

***Fumie:** "Daine tsuauberu binden bîderu. . . ." huh? What came next?*

(Everyone is practicing with the tape at the bathhouse.)

Scene 10: In the corridor of the apartment building

(Yan comes home humming a tune from the chorus of the Ninth Symphony, but seeing the lights on in Terada's room, he suddenly lowers his voice and goes into his room.)

(The phone in Yan's room rings.)

Scene 11: Yan's apartment

(Yan answers the phone.)

***Yan:** Hello, this is Yan speaking. Oh, Okada-san. Where are you now?*

Scene 12: At Ueno Station

(Okada is calling from a pay phone on the station platform.)

***Okada:** I'm at Ueno Station right now. . . . Yes, I'm going home on tonight's Shinkansen (bullet train). Thank you so much for all you've done for me.*



Shîn 13: Yan no heya

Yan: Sonna. Boku no hô koso, osewa ni narimashita. . . . Demo, sabishii desu ne.

Scene 13: Yan's apartment

Yan: *Don't mention it. You've done so much for me, too. . . . I'll really miss you.*

Shîn 14: Ueno-eki kônai

Okada: Yan-san, Niigata e wa?. . . . Sô desu ka? Jâ, asobi ni kite kudasai. Yama no naka desu kedo.

Scene 14: At Ueno Station

Okada: *Yan, have you ever been to Niigata? . . . Oh really? Then please come and visit me some time, though it's way out in the mountains. . . .*

Shîn 15: Yan no heya

Yan: Honto ni asobi ni ittemo ii n desu ka?. . . .
Ê, kitto. . . . Jâ, ki o tsukete.

Scene 15: Yan's apartment

Yan *(Happily): Really? I can really go and visit you?. . . Yes, I sure will. . . . O.K., then, take care.*

Shîn 16: Ueno-eki kônai

Okada: Arigatô gozaimasu. Yan-san mo ogenki de. Hai.

(Okada takes her luggage and gets on board the Shinkansen.)

Scene 16: At Ueno Station

Okada: *Thank you very much. You take care, too, Yan.*

(Okada takes her luggage and gets on board the Shinkansen.)

Shîn 17: Yan no heya

(Yan is looking out of his open window. A falling star goes by in the wintry night sky.)

Scene 17: Yan's apartment

(Yan is looking out of his open window. A falling star goes by in the wintry night sky.)

End of Episode Sixteen

LESSON 31

What's New?

Dai-9 o utaô to omotte iru n desu.
(We're thinking of singing Beethoven's Ninth.)

From Yan's Story

In the shopping arcade, Fumie and Harue ask Yan for help.



jitsu wa *(to tell you the truth)*
Doitsu-go *(German)*
yomikata *([literally] way to read)*
~ga wakaranai *(we don't know / understand~)*
atashitachi *(we [informal, usually used by females])*
Dai-9 *([pronounced* daiku*] Ninth Symphony)*
utaô *(←*utau: *sing)*

Fumie: Jitsu wa, Doitsu-go no yomikata ga wakaranai n desu.
To tell you the truth, we don't know how to read German.

Yan: Doitsu-go?
German?

Fumie *[Showing Yan a score.]*: Ê. Kore nan desu.
Yes. Actually, it's this.

Harue: Atashitachi, Dai-9 o utaô to omotte iru n desu.
We're thinking of singing Beethoven's Ninth.

Notes

1. Dai-9 o utaô **to omotte iru n desu.** *(We're thinking of singing Beethoven's Ninth.)*

You can use the above pattern to express what you're intending to do or thinking of doing: literally, ~to omotte iru n desu *means "I'm (or we're) thinking of ~." In the*

scene from Yan's Story, Haru-chan (Harue) says "We're thinking of singing Beethoven's Ninth Symphony" in the context of asking Yan to help them with the German lyrics, i.e., in explanation of why they need his help (remember, n desu *is used when you want to* <u>*explain*</u> *something like this).*

Before ~to omotte iru n desu, *you need to use a verb in its so-called "volitional form" (see Note 2 below).*

2. The volitional form

To use the above pattern, you need to learn a new verb form called the "volitional form" (e.g., utaô*). This form expresses the concept of intending to do something, in combination with* ~to omotte iru n desu. *This is how you come up with the volitional form of a verb:*

With verbs whose dictionary form ends with -**u** *(see Note 3 below), drop the* **u** *and replace it with* **ô**:

(sing)	uta**u**	→	uta**ô**	Utaô	to omotte iru n desu.
(read)	yom**u**	→	yom**ô**	Yomô	to omotte iru n desu.
(drink)	nom**u**	→	nom**ô**	Nomô	to omotte iru n desu.
(go)	ik**u**	→	ik**ô**	Ikô	to omotte iru n desu.

With verbs whose dictionary form ends with -**ru** *(see Note 3 below), drop the* **ru** *and replace it with* **yô**.

(leave / take part)	de**ru**	→	de**yô**	Deyô	to omotte iru n desu.
(lose weight)	yase**ru**	→	yase**yô**	Yaseyô	to omotte iru n desu.
(begin)	hajime**ru**	→	hajime**yô**	Hajimeyô	to omotte iru n desu.
(see)	mi**ru**	→	mi**yô**	Miyô	to omotte iru n desu.

There are two irregular verbs:

(do)	suru	→	shiyô	Shiyô	to omotte iru n desu.
(come)	kuru	→	koyô	Koyô	to omotte iru n desu.

3. Types of verbs

All verbs in Japanese end with -u *or* -ru *in their dictionary form (i.e., the form in which they are listed in a dictionary; this is actually the same as the present affirmative plain form: see L.27). Every verb (except* suru *and* kuru*: see below) has a fixed part and an ending that changes. Verbs can be divided into two basic types according to their endings:*

Type 1 *Verbs of this type consist of a fixed part ending in a consonant, followed by* -**u** *in the dictionary form:*

Examples: yomu (yom-u) *(read)*
iku (ik-u) *(go)*

Type 2 *Verbs of this type consist of a fixed part ending in* -i *or* e, *followed by* **-ru** *in the dictionary form:*

Examples: miru (mi-ru) *(see)*
deru (de-ru) *(leave / take part)*

Type 3 *This third "type" comprises only two irregular verbs, whose forms should simply be memorized:*

suru *(do)*
kuru *(come)*

Thus, how to make different forms of a verb (e.g., "-nai" forms or volitional forms) depends on whether the verb is of Type 1, 2 or 3 *(see also L.27, Note 2 and Appendix).*

Further Examples

In the park during lunch break.

A.



jogingu *(jogging)*
kondo *([literally] next time)*
Honoruru Marason *(Honolulu Marathon)*
deyô (←deru: *take part*)

Koyanagi: Ara, Andô-san! Jogingu desu ka?
Oh, Andô- san! You took up jogging, huh?

Andô: Ê. Kondo, Honoruru Marason ni deyô to omotte iru n desu.
Yes. I'm intending to take part in the next Honolulu Marathon.

B.



sukoshi *(a little)*
yaseyô (←yaseru: *lose weight*)

Koyanagi: Ara, Kodama-san mo Honoruru Marason ni deru n desu ka?
Kodama: Iya, sukoshi yaseyô to omotte iru n desu.

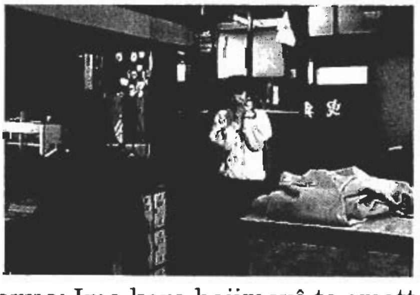
Oh, Kodama-san, will you take part in the Honolulu Marathon, too?
No. I'm intending to lose a bit of weight.

Variation

Ima kara hajimeyô to omotte iru n desu kedo.
(We're intending to start now.)

From Yan's Story

Harue calls Yan to tell him everyone is ready to start the rehearsal.



ima kara *(now [literally: from now])*
hajimeyô (←hajimeru: *begin)*
nan-ji? *(what time?)*
goro *(about)*
sorosoro *(soon)*
deyô (←deru: *leave)*

Harue: Ima kara hajimeyô to omotte iru n desu kedo, Yan-san, nan-ji goro. . .
Yan: Sorosoro deyô to omotte iru n desu.

We're intending to start now, Yan, but about what time will you. . . .?
We're planning to leave soon.

Notes

Hajimey**ô to omotte iru n desu kedo**. *(We're intending to start.)*

If you add kedo *or* ga *(both meaning, literally, "but") at the end of* ~to omotte **iru n** desu, *you can request something indirectly, or indirectly ask for someone's confirmation that what you're planning is all right (as in Further Example A, below). In the scene from Yan's Story above, Haru-chan indirectly asks Yan to come quickly by telling him that they intend to start the rehearsal soon.*

Further Examples

In the office.

A.



kyô *(today)*
kaigi *(meeting)*
san-ji *(three o'clock)*
~ kara *(from~)*
hajimeyô (←hajimeru: *begin*)
Ja. *(Okay, then)*

Andô: Kyô no kaigi, san-ji kara hajimeyô to omotte iru n desu ga. . .
I'm thinking of starting today's meeting at three o'clock. . . .

Kodama: San-ji ne. . . Ni-ji no hô ga ii n ja nai desu ka?
At three? Well. . . . Wouldn't two o'clock be better?

Andô: Ja, ni-ji ni shimashô.
Okay, then, let's have it at two.

B.



sugu *(right away)*

Andô: Anô. . . kaigi o hajimeyô to omotte iru n desu ga. . .
Um, we're intending to start the meeting now. . . .

Kodama: Ni-ji! Sugu ikimasu.
Oh, it's two! I'll be there right away.

Culture and Life

Dai-9 だいく *(The Ninth Symphony)*

In Japan, Beethoven's Ninth Symphony is commonly performed at the end of the year. This custom began shortly after the end of World War II, and its popularity has been growing annually, with more than one hundred large-scale performances across the country every December in recent years.

Music

Dec. 24 & 25

Yomiuri Nippon Symphony Orch., Joel Levi (cond.), Yoko Watanabe (sop), Akemi Nishi (alt), Ken Nishikiori (ten), Masato Makino (bas), Dec. 24, Bunkamura Orchard Hall, (03) 3477-3244, 2 p.m.; Dec. 25, Kanagawa Kenmin Hall, (045) 662-5901, 7 p.m., Symphony No. 9 in D maj. "Choral" (Beethoven), etc.

Dec. 24 & 26

Tokyo Metropolitan Symphony Orch., Jean Fournet (cond.), Emi Sawahata (sop), Chieko Teratani (alt), Kazuo Kobayashi (ten), Toshimitsu Kimura (bar), Dec. 24, Tokyo Metropolitan Art Space, (03) 5391-2111, 2 p.m.; Dec. 26, Suntory Hall, 7 p.m., Symphony No. 9 in D min. "Choral" (Beethoven), etc.

Dec. 24, 26 & 27

NHK Symphony Orch., Evgeny Svetlanov (cond.), Shinobu Sato (sop), Kazuko Nagai (alt), Taro Ichihara (ten), Tadao Tatara (bar), NHK Hall, (03) 3465-1751, Dec. 24, 3 p.m.; Dec. 26/27, 7 p.m., Symphony No. 9 in D maj. "Choral" (Beethoven), etc.

Dec. 25-27

Japan Philharmonic Symphony Orch., Junichi Hirokami (cond.), Minako Shioda (sop), Naoko Ihara (alt), Makoto Tanaka (ten), Hidenori Komatsu (bar), Dec. 25/26, Tokyo Metropolitan Art Space, Dec. 27, Suntory Hall, all from 7 p.m., Dec. 27, Symphony No. 9 in D maj. "Choral" (Beethoven), etc.

Dec. 25 & 29

New Japan Philharmonic Special Concert, Gerhard Bosse (cond.), Misako Watanabe (sop), Yumiko Kan (m-sop), Eiji Date (ten), Tasuku Naono (bar), Dec. 25, Suntory Hall, Dec. 29, Bunkamura Orchard Hall, both from 7 p.m., Symphony No. 9 in D maj. "Cho-

Dec. 27

Tokyo Philharmonic Orch., Koho Uno (cond.), Atsuko Tenma (vn), Fumiko Kamahara (sop), Misato Iwamori (m-sop) and others, Bunkamura Orchard Hall, 7 p.m., Symphony No. 9 in D maj. "Choral" (Beethoven), etc.

Dec. 28

Tokyo City Philharmonic Orch., Naohiro Totsuka (cond.), Midori Minawa (sop), Misato Iwamori (alt), Yoji Kawakami (ten), Ikuo Oshima (bar), Suntory Hall, 7 p.m., Symphony No. 9 in D maj. "Choral" (Beethoven), etc.

Tokyo New Philharmonic Orch., Kan-i Hoken Hall, (03) 3490-5111, 7:15 p.m., Symphony No. 9 in D min. (Beethoven), etc.

Dec. 27-29

Tokyo Symphony Orch., Kazuyoshi Akiyama (cond.), Joji Hattori (vn), Hibla Gerzmava (sop), Aiko Kori (m-sop) and others, Dec. 27, Tokyo Metropolitan Art Space; Dec. 28, Bunkamura Orchard Hall; Dec. 29, Suntory Hall, all from 7 p.m., Symphony No. 9 in D maj. "Choral" (Beethoven), etc.

(From "The Japan Times")

Advertisements for "Dai-9" concerts in an English language newspaper.

Over to You!

1. *Write appropriate verb forms (i.e., volitional forms) in the blanks:*

   E.g. deru *(take part)* ___Deyô___ to omotte iru n desu. *(I'm intending to take part.)*

   a) iku *(go)* ___________ to omotte iru n desu. *(I'm intending to go.)*

   b) miru *(see)* ___________ to omotte iru n desu. *(I'm intending to see.)*

   c) hajimeru *(begin)* ___________ to omotte iru n desu. *(I'm intending to begin.)*

   d) suru *(do)* ___________ to omotte iru n desu. *(I'm intending to do.)*

   e) sukî ni iku *(go skiing)* ___________ to omotte iru n desu. *(I'm intending to go skiing.)*

   f) tsukuru *(make)* ___________ to omotte iru n desu. *(I'm intending to make.)*

   g) deru *(leave)* ___________ to omotte iru n desu. *(I'm intending to leave.)*

2. *These people are doing something very intensively. Write possible explanations why, using* -to omotte iru n desu.

E.g. kuruma o kau *(buy a car)*



Kuruma o kaô to omotte iru n desu.
(I'm intending to buy a car.)

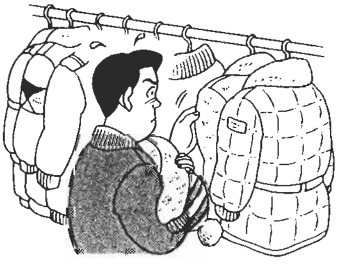
a) Nihon e iku *(go to Japan)*



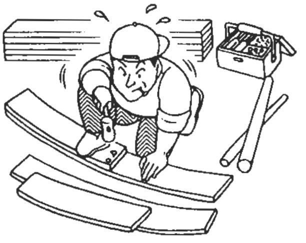
b) piza o tsukuru *(make pizza)*



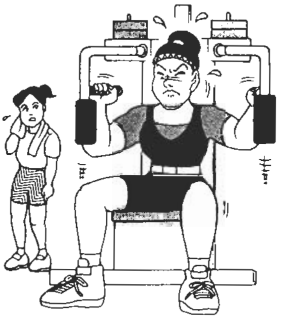
c) sukî ni iku *(go skiing)*



d) yotto o tsukuru *(make a yacht)*



e) kontesuto ni deru *(take part in a contest)*



f) haikingu ni iku *(go hiking)*



Words and Phrases to Remember

Doitsu-go ドイツご *(German)*　deru でる *(take part)*　yaseru やせる *(lose weight)*

kaigi かいぎ *(meeting)*　hajimeru はじめる *(begin)*

Useful Verb Forms

		Dictionary form	Volitional form
Type 1	*(go)*	ik**u**	ik**ô**
	(buy)	ka**u**	ka**ô**
	(sing)	uta**u**	uta**ô**
	(make)	tsukur**u**	tsukur**ô**
Type 2	*(eat)*	tabe**ru**	tabe**yô**
	(see)	mi**ru**	mi**yô**
	(leave / take part)	de**ru**	de**yô**
	(lose weight)	yase**ru**	yase**yô**
Type 3 *(irregular)*	*(do)*	suru	shiyô
	(come)	kuru	koyô

Answers

1. *a*) Ikô
   b) Miyô
   c) Hajimeyô
   d) Shiyô
   e) Sukî ni ikô
   f) Tsukurô
   g) Deyô

2. *a*) Nihon e ikô to omotte iru n desu. *(I'm intending to go to Japan.)*
   b) Piza o tsukurô to omotte iru n desu. *(I'm intending to make pizza.)*
   c) Sukî ni ikô to omotte iru n desu. *(I'm intending to go skiing.)*
   d) Yotto o tsukurô to omotte iru n desu. *(I'm intending to make a yacht.)*
   e) Kontesuto ni deyô to omotte iru n desu. *(I'm intending to take part in a contest.)*
   f) Haikingu ni ikô to omotte iru n desu. *(I'm intending to go hiking.)*

LESSON 32

What's New?

Kore o yonde mite kudasai.

(Try reading this.)

From Yan's Story

Saitô and Kuwata have been working on an original idea for making Japanese sound like German.



Ara. *(Oh. [usually used by females])*
yonde *(←yomu: read)*
Nihon-go *(Japanese language)*

Inoue: Ara. Nani, sore.	*Oh, what's that?*
Saitô: Inoue-san, chotto kore o yonde mite kudasai.	*Oh, Inoue-san, just try reading this.*
Inoue: E? Sore o yomu n desu ka?	*Huh? Read that?*
Kuwata: Nihon-go o yonde mite kudasai.	*Try reading the Japanese.*

Notes

Kore o yon**de mite kudasai.** *(Try reading this.)*

You can use this pattern to tell or ask someone to <u>try</u> doing something. In the example from Yan's Story, Saitô-san asks Inoue-san to try reading the Japanese that he and Kuwata-san have written, to see if it sounds like German.

In using this pattern, you need to follow the so-called "-te*" form of a verb with* mite

kudasai. *Note that some verbs (e.g.,* yomu*) have* -de *in their "*-te*" form instead of* -te *(see Appendix or L.6, Basic I for more on the "*-te*" form).*

			-te *form*			
(read)	yomu	→	yonde	Yonde	mite kudasai.	*(Try reading.)*
(eat)	taberu	→	tabete	Tabete	mite kudasai.	*(Try eating.)*
(sit)	suwaru	→	suwatte	Suwatte	mite kudasai.	*(Try sitting.)*

Further Examples

In an actor's dressing room.

A.



Dô desu ka? *(How is it?)*
sukoshi *(a little)*
chiisai *(small)*
kite (←kiru: *wear*)
chôdo ii *(just right)*

Dresser: Dô desu ka? — *How is it?*
Actor: Un. Sukoshi chiisai desu ne. — *Well. . . a bit too small.*
Dresser: Ja, kore, kite mite kudasai. — *Okay, then try wearing this one.*
Actor: Kore wa chôdo ii desu ne. — *Oh, this one is just right.*

B.



kutsu *(shoes)*
dore? *(which one(s)?)*
~ni shimasu *([literally] decide on~)*
haite (←haku: *wear (shoes)*)
chotto *(a little)*

***AD:** Kutsu wa dore ni shimasu ka? — *Which shoes would you like?*
Actor *[To himself.]***:** Sâ, dore ga ii ka nâ? — *Hm, which ones are good. . . ?*
AD: Kore, dô desu ka? — *How about these?*

Chotto haite mite kudasai. — *Just try these on.*

Actor: A, kore wa chôdo ii desu ne. — *Ah, these are just right.*

**AD = Assistant Director*

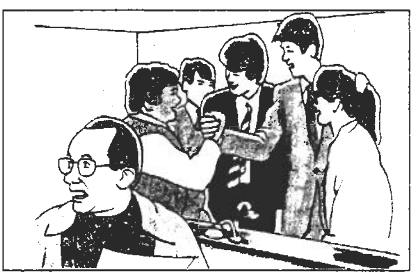
Variation 1

Yonde mimashô.

(Let's try reading.)

From Yan's Story

Yan and his colleagues have brought their version of the lyrics to the rehearsal.



Dôitashimashite. *(You're welcome.)*
Tasukarimashita. *(I / We really appreciate it.)*
Sore ja *(Okay, then)*
minasan *(everyone)*
issho ni *(together)*

Fumie: Dômo arigatô gozaimashita. — *Thank you very much.*

Saitô / Kuwata: Dôitashimashite. — *You're welcome.*

Fumie: Tasukarimashita. — *We really appreciate it.*

Ikeuchi: Sore ja, minasan, issho ni yonde mimashô. — *Okay, then, everyone let's try reading it together.*

Notes

Yonde mimashô. *(Let's try reading.)*

-te miru *(the* -te *form of a verb plus* miru*) expresses the concept "try ~ing," so by varying the form of the verb* miru, *you can express a variety of meanings. The above pattern represents one possible variation. You can say "Let's try ~ing something" by using* -te mimashô. *If you add ~*ka? *to this, you can also ask, "Shall we try ~ing something?" In either case, remember that you need a verb in its "*-te*" form before* mimashô.

Further Examples

A new restaurant seems to have opened.

A.



Are? *(What?)*
atarashii *(new)*
mise *(shop, [in this case] restaurant)*
dekimashita (←dekiru: *complete, [in this case] open)*
Honto da. *(That's right. [informal])*
kirei na *(pretty, nice)*
haitte (←hairu: *enter*)

Andô: Are? Atarashii mise ga dekimashita yo. — *What? A new shop opened.*

Kodama: A, hontô da. Kirei na mise desu ne. — *Oh, that's right. It's a nice restaurant, isn't it?*

Andô: Haitte mimashô ka? — *Shall we try going in?*

Kodama: A, sô desu ne. Haitte mimashô. — *Okay. Let's try it out.*

B.



dore? *([literally] which one?)*
oishisô desu ne *(it looks delicious)*
futatsu *(two)*
~onegaishimasu *(~please)*

Andô: Dore ni shimasu ka? — *What will you have?*

Kodama *[Pointing at a picture on the menu.]*: A, kore ga oishisô desu ne. Tabete mimashô ka? — *Oh, this looks delicious. Shall we try eating it?*

Andô: A, ii desu ne. Tabete mimashô. Anô, sumimasen. Kore futatsu onegaishimasu. — *Right. Let's try it. Um, excuse me. Two of this please.*

Variation 2

Suwatte mitemo ii desu ka?

(May I try sitting on it?)

From the Program

In a furniture store.



suwatte (←suwaru: *sit down*)
Dôzo. *(Go ahead.)*

Customer: Anô, kore, chotto suwatte mitemo ii desu ka? — *Um, may I just try sitting on this?*
Sales clerk: Hai, dôzo. — *Yes, go ahead.*
Customer *[He sits on the chair.]*: A, ii desu ne, kore. — *Mm. This is nice.*

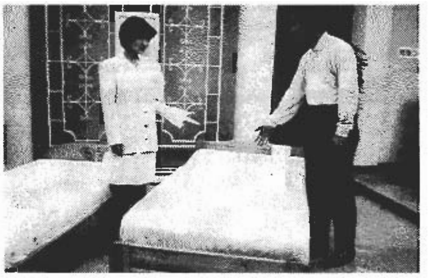
Notes

Suwatte **mitemo ii desu ka**? *(May I try sitting on it?)*

You've already come across -temo ii desu ka?, *meaning "May I ~?" (L.7, Basic I). With* -te mitemo ii desu ka? *you can ask " May I try ~ing?" Remember to put a verb in its* -te *form before* mitemo *in this pattern.*

Further Example

In a furniture store.



Nan deshô? *(Can I help you?*
[literally: What is it? (polite)])
nete (←neru: *lie down)*

Customer: Anô, sumimasen. — *Um, excuse me.*
Sales clerk: Hai, nan deshô? — *Yes, can I help you?*
Customer: Anô, kore, chotto nete mitemo ii desu ka? — *Um, may I just try lying on this?*

Over to You!

1. *Change the following into "try ~ing" sentences.*

E.g. Yonde kudasai. *(Please read.)* → Yonde mite kudasai. ______ *(Please try reading.)*

a) Tabete kudasai. *(Please eat.)* → ______ *(Please try eating.)*

b) Nonde kudasai. *(Please drink.)* → ______ *(Please try drinking.)*

c) Kite kudasai. *(Please wear.)* → ______ *(Please try wearing.)*

d) Hairimashô. *(Let's go in.)* → ______ *(Let's try going in.)*

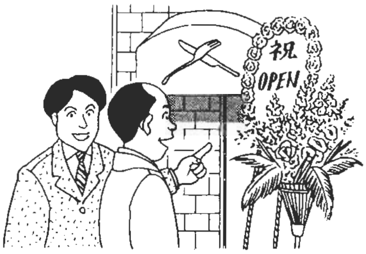
e) Utaimashô. *(Let's sing.)* → ______ *(Let's try singing.)*

f) Kikimashô ka? *(Shall we ask?)* → ______ *(Shall we try asking?)*

g) Tsukattemo ii desu ka? *(May I use?)* → ______ *(May I try using?)*

2. *In the following situations, one person is suggesting to the other that they try doing something. Write what they should say, using the verbs in the box below.*

E.g.



Haitte mimashô ka?
(Shall we try going in?)

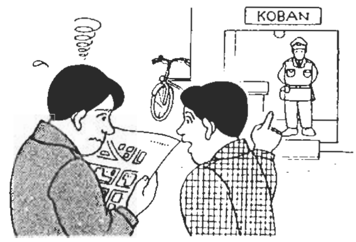
a)



b)



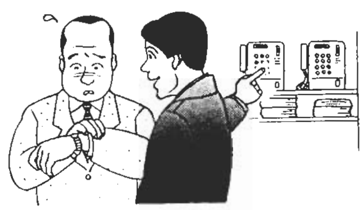
c)



d)



e)

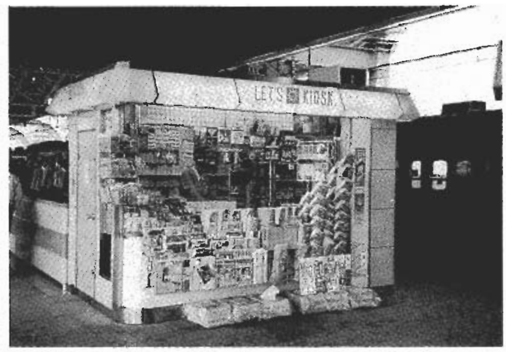


utau *(sing)*	noru *(ride)*	kiku *(ask)*	denwasuru *(telephone)*
taberu *(eat)*	hairu *(go in)*		

Culture and Life

Kiosuku キオスク *(Kiosks)*

Kiosks are little shops found on platforms and elsewhere within and just outside train stations. Mrs. Hori works part-time in one of these. Such kiosks mainly sell newspapers, magazines, cigarettes, snacks and drinks, and they open early in the morning. They are very popular with commuters.



Words and Phrases to Remember

yomu よむ *(read)* kiru きる *(wear (clothes))* haku はく *(wear (shoes))*

suwaru すわる *(sit down)* neru ねる *(lie down)* kiku きく *(hear/ask)*

Nihon-go にほんご *(Japanese)* chiisai ちいさい *(small)* atarashii あたらしい *(new)*

Useful Verb Forms

	Dictionary form	-te *form*
(enter)	hairu	haitte
(ride)	noru	notte
(sing)	utau	utatte
(go)	iku	itte
(read)	yomu	yonde
(drink)	nomu	nonde
(eat)	taberu	tabete
(wear (clothes))	kiru	kite
(wear (shoes))	haku	haite
(ask/listen)	kiku	kiite
(do)	suru	shite

Answers

1. *a*) Tabete mite kudasai.
   b) Nonde mite kudasai.
   c) Kite mite kudasai.
   d) Haitte mimashô.
   e) Utatte mimashô.
   f) Kiite mimashô ka?
   g) Tsukatte mitemo ii desu ka?

2. *a*) Tabete mimashô ka? *(Shall we try eating?)*
   b) Utatte mimashô ka? *(Shall we try singing?)*
   c) Kiite mimashô ka? *(Shall we try asking?)*
   d) Notte mimashô ka? *(Shall we try riding it?)*
   e) Denwashite mimashô ka? *(Shall we try telephoning?)*

EPISODE SEVENTEEN

IT'S NICE AND CLEAN NOW. (For Lessons 33 & 34)

Synopsis

In this episode, we see how Yan and the Hori family spend New Year's Eve. At first we see Yan and the Horis cleaning their respective apartments, in readiness for the New Year. As Yan cleans his apartment, the people from the market street bring him some sake and rice cakes to thank him for his help with Beethoven's Ninth. Then we see stores, stations and temples bustling with masses of people. As midnight approaches, the Hori family relax at home in front of TV, while Mrs. Hori prepares New Year delicacies. Yan goes to a temple to listen to the New Year bell.

Transcription

DAI JÛNANA WA

KIREI NI NARIMASHITA NE.

Shîn 1: Shôtengai

(New Year's Eve. The market street is filled with customers doing their year-end shopping.)

Shîn 2: Apâto no mae no chûshajô

(People of the neighborhood are gathered to make mochi (rice cakes).)

(Mr. Hori is polishing his truck.)

(Harue brings a piece of mochi to Mr. Hori.)

Harue: Ojisan, tsukitate.

Mr. Hori: Ô, umasô da ne!

Harue: Ân.

(She puts it in Mr. Hori's mouth.)

Mr. Hori: Â.

(Takeshi comes out of the apartment toward Mr. Hori.)

Takeshi: Otôsan, okâsan ga denki no tama o torikaete tte itteru yo.

Mr. Hori: Un, ima, iku.

EPISODE SEVENTEEN

IT'S NICE AND CLEAN NOW.

Scene 1: The market street

(New Year's Eve. The market street is filled with customers doing their year-end shopping.)

Scene 2: A parking lot near the apartment building

(People of the neighborhood are gathered to make mochi (rice cakes).)

(Mr. Hori is polishing his truck.)

(Harue brings a piece of mochi to Mr. Hori.)

Harue: *Mr. Hori, it's freshly made.*

Mr. Hori: *Hey, that looks good!*

Harue: *Open your mouth!*

(She puts it in Mr. Hori's mouth.)

Mr. Hori: *Aah. . . .*

(Takeshi comes out of the apartment toward Mr. Hori.)

Takeshi: *Dad, Mom said she wants you to change lightbulbs.*

Mr. Hori: *O.K., I'm coming.*

(Harue puts some mochi in Takeshi's mouth, too.)

Harue: Hai, hitotsu.

Takeshi: Gochisôsama.

Mr. Hori: Dô da, Takeshi. Kirei ni natta daro?

Takeshi: Honto da. Kirei ni natta ne.

Mr. Hori: Kore de yoshi to. Un. Yotto.

(Mr. Hori puts a traffic safety charm on the truck, claps his hands and prays.)

Rainen mo ganbatte kure yo.

Shîn 3: Tonari no obasan no heya

(Kazuko has just finished polishing the windows.)

Kazuko: Okâsan, owatta wayo.

Mrs. Hori: Mâ, kirei ni natta wane! Gokurôsan!

Kazuko: Okâsan, kondo wa socchi o tetsudau wa.

Mrs. Hori: Sôo?

Shîn 4: Yan no heya

(Mr. Hori and Takeshi pass by in front of Yan's room.)

Mr. Hori: Ô. Yan-san mo yattemasu ne!

Yan: Ê. Demo, yogore ga torenai n desu yo.

Mr. Hori: Ûn. Dore dore. Ii desu ka, Yan-san? Ûn, ê, shû to. Hai.

(Mr. Hori wipes the glass using the cleaner.)

Hora, dô desu?

Yan: Honto da. Kirei ni natta.

Mr. Hori: Yan-san mo yatte mimasen ka?

Yan: Hai.

(Mr. Hori hands Yan the cleaner.)

Mr. Hori: Saisho wa, sô, sô, sô, sô, sô, sô. Hai, sorekara, sô, sô, sô, sô, sô, sô.

(Mr. Hori sees Takeshi curiously touching the ornaments in the room.)

(Harue puts some mochi in Takeshi's mouth, too.)

Harue: *Here's a piece for you.*

Takeshi: *Thank you.*

Mr. Hori: *Hey, look, Takeshi. Don't you think it's nice and clean now?*

Takeshi: *Yeah, it sure is clean now.*

Mr. Hori: *O.K., that does it. Um-hmm.*

(Mr. Hori puts a traffic safety charm on the truck, claps his hands and prays.)

Work hard for me next year, too, O.K.?

Scene 3: The Horis' apartment

(Kazuko has just finished polishing the windows.)

Kazuko: *Mom, I'm finished.*

Mrs. Hori: *Oh, it's nice and clean now! Good job!*

Kazuko: *Mom, I'll help you there next.*

Mrs. Hori: *You will?*

Scene 4: Yan's apartment

(Mr. Hori and Takeshi pass by in front of Yan's room.)

Mr. Hori: *Ah, you're working hard, too, Yan!*

Yan: *Yes, but the grime won't come off.*

Mr. Hori: *Hmmm, let me see. O.K., watch this, Yan. Here you go. . . .*

(Mr. Hori wipes the glass using the cleaner.)

There, how about that?

Yan: *Wow, it's nice and clean now.*

Mr. Hori: *You want to try?*

Yan: *Yeah.*

(Mr. Hori hands Yan the cleaner.)

Mr. Hori: *First, you. . . . yeah, that's right, right, uh-huh, uh-huh. . . . O.K., then. . . . yeah, uh-huh, that's the way to do it. . . .*

(Mr. Hori sees Takeshi curiously touching the ornaments in the room.)

Takeshi, sawaru na! . . . Dô desu?

Takeshi, don't touch anything! . . . Now, how about that?

Yan: Honto da. Ii desu ne, kore.

Mr. Hori: Dôzo otsukai kudasai.

Yan: Sô desu ka? Jâ, okarishimasu.

(Mr. Hori beckons to Takeshi.)

Mr. Hori: Un, iku zo.

Takeshi: Hai.

(Mr. Hori and Takeshi leave the room.)

Yan: Dômo arigatô gozaimashita.

(Yan wipes and polishes the window using the cleaner.)

Shu! shu!. . . Wâ, kirei ni natta.

Yan: *Yeah, this is real good stuff.*

Mr. Hori: *You can go ahead and use it.*

Yan: *Really? O.K., then I'll borrow it.*

(Mr. Hori beckons to Takeshi.)

Mr. Hori: *O.K., let's go.*

Takeshi: *O.K.*

(Mr. Hori and Takeshi leave the room.)

Yan: *Thank you very much.*

(Yan wipes and polishes the window using the cleaner.)

Swish, swish. . . . Wow, it's got nice and clean.



Shîn 5: Tonari no obasan no heya

(Mr. Hori is checking the lightbulb.)

Mr. Hori: Ottôtototto. Kono tama kireten na. Takeshi, atarashii tama mottekite kurenai ka?

Takeshi: Ii yo.

(Takeshi looks in the drawers.)

Are. Okâsan, atarashii denki (no) tama doko?

Mrs. Hori: Chadansu no shita no hikidashi akete mite. Hako ga aru desho.

(Takeshi takes out a box from the bottom drawer of the cupboard.)

Takeshi: Kore?

Scene 5: The Horis' apartment

(Mr. Hori is checking the lightbulb.)

Mr. Hori: *Oh-oh, oops, this lightbulb is out. Takeshi, will you bring me a new one?*

Takeshi: *O.K.*

(Takeshi looks in the drawers.)

Oh-oh, Mom, where are the new lightbulbs?

Mrs. Hori: *Try opening the bottom drawer of the cupboard. There should be a box in there.*

(Takeshi takes out a box from the bottom drawer of the cupboard.)

Takeshi: *This one?*

Mrs. Hori: Sono naka ni hitotsu nai?

Takeshi: Â, atta.

(Takeshi takes it to his father.)

Atta yo. Hora.

Mr. Hori: Ô, arigatô. Sâ, kondo wa akarukunaru zo.

(He changes the lightbulb.)

Sôra.

(The kitchen becomes really bright.)

Takeshi: Wâ, akaruku natta.

Mrs. Hori: Â, honto da. Gokurôsama.

Mr. Hori: Sa! Takeshi, tsugi wa kocchi da.

Takeshi: Hai.

Mrs. Hori: A, sôda, Takeshi, chotto otsukai ni ittekite kurenai?

Takeshi: Ii yo.

(Mrs. Hori hands over the items one by one.)

Mrs. Hori: Kore o posuto ni irete, kono okane o kurîninguya-san e motteitte, kaeri ni osake o ni-hon kattekite kurenai?

Takeshi: Wakatta.

Mr. Hori: Takeshi, daijôbu ka?

Takeshi: Daijôbu da yo. Kore o posuto ni irete, kore o kurîningu-ya ni motteitte, kaeri ni osake o ni-hon kattekuru.

Mr. Hori: Yôshi, erai. Ja, tanonda yo.

Takeshi: Hai. Ja, ittekimasu.

Mrs. Hori: Itterasshai.

Mrs. Hori: *Isn't there one in there?*

Takeshi: *Oh, I found it.*

(Takeshi takes it to his father.)

Here, Dad, I found it.

Mr. Hori: *Oh, thanks. Now, guys, look, it's going to be real bright now.*

(He changes the lightbulb.)

O.K., guys, look. . . .

(The kitchen becomes really bright.)

Takeshi: *Wow, it's brighter.*

Mrs. Hori: *Ah, it sure is. Thanks.*

Mr. Hori: *O.K., Takeshi, over here next.*

Takeshi: *O.K.*

Mrs. Hori: *Oh, yeah, Takeshi, could you do some errands for me?*

Takeshi: *O.K.*

(Mrs. Hori hands over the items one by one.)

Mrs. Hori: *Drop this in the mailbox, take this money to the dry cleaners, and buy two bottles of sake on the way back.*

Takeshi: *O.K., got it.*

Mr. Hori: *Takeshi, are you sure you can handle it?*

Takeshi: *Of course. I drop this in the mailbox. . . take this to the dry cleaners, and buy two bottles of sake on the way back.*

Mr. Hori: *O.K., atta boy.*

Takeshi: *O.K., I'll be back.*

Mrs. Hori: *Off you go.*



Shîn 6: Yan no heya

(Ikeuchi, Harue and Kintarô come to Yan's apartment.)

Ikeuchi: Iyâ, kirei ni narimashita nê!

Yan: Â, ikeuchi-san. Sa, dôzo, agatte kudasai.

Ikeuchi: Iya iya, suguni shitsurei suru kara, koko de kekkô. Anô.

(Ikeuchi hands Yan some bottles of sake he brought.)

Yan: Ê? Kore nan desu ka?

Ikeuchi: Kono mae no orei desu yo! Hora, "Dai-9" no.

(Kintarô holds up a salmon.)

Kintarô: Aramaki.

(Harue hands him some rice cakes.)

Harue: Kore ima, tsukutta omochi desu.

Yan: Ê! Sonna koto komarimasu yo.

Ikeuchi: Iya iya, kore wa minna no kimochi da kara.

Yan: Demo. . . .

Kintarô: Yan-san, minna ôyorokobi de sa. Ê, sono kimochi na n da kara, tottoite yo, ne. Hai.

Yan: Sô desu ka. Jâ, arigataku itadakimasu.

Ikeuchi: Ê, dôzo, dôzo.
Iya, okagesamade ne, gasshô wa daiseikô deshita yo!

Yan: Â, are wa yokatta desu nê.

(The three start to sing.)

(The performance of "The 5,000 Person Ninth Symphony" chorus. We can see faces of Ikeuchi and the others singing among the group.)

Shîn 7: Ameyoko shôtengai

(Yan is walking in the Ameyoko shopping arcade which is bustling with people.)

Scene 6: Yan's apartment

(Ikeuchi, Harue and Kintarô come to Yan's apartment.)

Ikeuchi: *Hey, it's gotten nice and clean!*

Yan: *Oh, Ikeuchi-san. Please come on in.*

Ikeuchi: *No thanks. We can't stay. This is fine. Uhh. . . .*

(Ikeuchi hands Yan some bottles of sake he brought.)

Yan: *Huh? What's this?*

Ikeuchi: *It's thanks for all you did the other day! You know, about that Ninth Symphony.*

(Kintarô holds up a salmon.)

Kintarô: *Here's some salted salmon.*

(Harue hands him some rice cakes.)

Harue: *And this is some mochi we just made!*

Yan: *Hey, you shouldn't do all this for me!*

Ikeuchi: *No, no, this is just to show our appreciation.*

Yan: *But. . . .*

Kintarô: *Yan, we're all so happy, and it's that feeling we want to express, so please accept, O.K.?*

Yan: *I see, . . . well then, thank you very much.*

Ikeuchi: *Please, take them. Gosh, it was thanks to you, you know, that our chorus was a great success!*

Yan: *Oh, that's great.*

(The three start to sing.)

(The performance of "The 5,000 Person Ninth Symphony" chorus. We can see faces of Ikeuchi and the others singing among the group.)

Scene 7: Ameyoko shopping arcade

(Yan is walking in the Ameyoko shopping arcade which is bustling with people.)

Shîn 8: Ueno-eki

(A rush hour scene at Ueno Station, filled with-people returning to their hometowns.)

Shîn 9: Yoru no Asakusa

(We can see Yan among the temple visitors. The priest strikes the 'night-watch bell.')

Shîn 10: Tonari no obasan no heya

(Mrs. Hori is preparing osechiryôri (New Year's delicacies) in the kitchen. The other three are watching television.)

Terebi no chûkei: Tenpyô-jidai kara atarashii toshi e no inori wa, kawaru koto naku tsuzukerarete kimashita. . . Nara, Tôdaiji no kane ga Shôwa rokujûni-nen no. . . .

Scene 8: Ueno Station

(A rush hour scene at Ueno Station, filled with-people returning to their hometowns.)

Scene 9: Night in Asakusa

(We can see Yan among the temple visitors. The priest strikes the 'night-watch bell.')

Scene 10: The Horis' apartment

(Mrs. Hori is preparing osechiryôri (New Year's delicacies) in the kitchen. The other three are watching television.)

Voice on T.V.: *Prayers for the new year have been offered annually without change ever since the Tenpyô era. . . . The bell at Tôdaiji in Nara will. . . .*



Takeshi: Nê, okâsan, mô sukoshi de atarashii toshi ni naru yo.

Mrs. Hori: Ara? Mô sonna jikan? Otôsan, terebi no oto o mô sukoshi ôkiku shite kudasai.

Mr. Hori: Haiyo.

(Mrs. Hori comes over to the kotatsu from the kitchen.)

Kazuko: Okâsan, koko.

Mrs. Hori: Hai.

Takeshi: Â, mô jûni-ji da. Jû-byô mae. . . . Go, Yon, San, Ni, Ichi, Zero!

Terebi no chûkei *(Talking over scenes of*

Takeshi: *Hey, listen, Mom, it'll be the New Year pretty soon.*

Mrs. Hori: *Oh, already? Dear, could you turn up the volume a little?*

Mr. Hori: *O.K.*

(Mrs. Hori comes over to the kotatsu from the kitchen.)

Kazuko: *Here, Mom.*

Mrs. Hori: *Alright.*

Takeshi: *Oh, it's already twelve! Ten seconds to go. . . . Five, four, three, two, one, zero!*

Voice on T.V. *(Talking over scenes of Seto*

Seto Bridge): Akemashite omedetô gozaimasu!

Bridge): Happy New Year, everyone!

Takeshi: Nê, mô oshôgatsu ni natta no?

Takeshi: *Ummm, is it already New Year's?*

Mr. Hori: Â, atarashii toshi ni natta n da yo. Akemashite omedetô!

Mr. Hori: *Yep, it sure is New Year's alright. Happy New Year!*

San-nin: Omedetô gozaimasu!

The other three: *Happy New Year!*

(They clap each other's hands.)

Iêi! iêi!

Yeah! Hurray! Hurray!

(Kazuko goes to the calendar.)

Kazuko: Nê, kore yabuite ii deshô?

Kazuko: *I can tear this off now, right?*

Mrs. Hori: Ii wayo. Mô atarashii toshi ni natta n da kara.

Mrs. Hori: *Of course. It's New Year's already.*

(Kazuko tears the cover off the calendar.)

Mrs. Hori: Ichi-gatsu tsuitachi.

Mrs. Hori: *January 1st.*

(Takeshi holds out his hands.)

Takeshi: Jâ, otoshidama wa?

Takeshi: *O.K., where's our otoshidama (New Year's allowance)?*

Mr. Hori: Ûn.

Mr. Hori: *Ummm.*

(Tries to ignore the question.)

Mrs. Hori: Otoshidama wa asa okite kara.

Mrs. Hori: *That's in the morning when you get up, O.K.?*

(Mrs. Hori slaps Takeshi lightly on the hands.)

Takeshi: Hâi.

Takeshi: *O.K.*

Mrs. Hori: Sa, futaritomo, mô nenasai.

Mrs. Hori: *Alright, you two, off to bed.*

Kazuko: Hâi.

Kazuko: *O.K.*

Takeshi: Oyasumi nasai.

Takeshi: *Good night.*

Kazuko: Oyasumi nasai.

Kazuko: *Good night.*

Mr. Hori: Â, oyasumi.

Mr. Hori: *O.K., good night.*

Mrs. Hori: Oyasumi.

Mrs. Hori: *Good night.*

(The children start to leave the room. Kazuko stops and pokes Takeshi in the back.)

Takeshi: Dôshita no?

Takeshi: *What's the matter?*

Kazuko: Kikoeru.

Kazuko: *Listen, I can hear it.*

(She strains her ears.)

Takeshi: E, nani ga kikoeru no?

Takeshi: *What can you hear?*

Kazuko: Shî! Shizuka ni shite. Otôsan terebi no oto chiisaku shite.

Kazuko: *Shh. . . Dad, could you turn down the T.V.?*

Mr. Hori: Hai yo.

Mr. Hori: *Alright.*

(Mr. Hori turns off the sound of the T.V. We can hear the sound of the night-watch bell from far

away in the distance.)

Kazuko: Hora!

Takeshi: Honto da.

away in the distance.)

Kazuko: *See?*

Takeshi: *Yeah, you're right!*

Shîn 11: Terada no heya

(Terada is alone, reading a book. He looks up when he hears the temple bell.)

Scene 11: Terada's apartment

(Terada is alone, reading a book. He looks up when he hears the temple bell.)



Shîn 12: Joya no kane

(The priest of Sensôji is striking the bell. Yan is watching.)

Scene 12: The night-watch bell

(The priest of Sensôji is striking the bell. Yan is watching.)

End of Episode Seventeen

LESSON 33

What's New?

Akaruku narimashita.

(It's become bright.)

From Yan's Story

During the year-end cleaning.



Atta. *(I found it! [informal])*
Hora. *(See?)*
Arigatô.*(Thanks [informal])*
Sâ. . . *(Right. . .)*
akaruku (←akarui: *bright*)
Sora. *(See?)*

Takeshi*[Finding a new light bulb.]***:** A, atta. Atta yo, hora. — *Ah, I found it. I found it, see?*

Mr. Hori: Ô, arigatô. Sâ, kondo wa akaruku naru zo. *[He switches on the light.]* Sora. — *Oh, thanks. Right. . . now it's going to get real bright. See?*

Takeshi: Wâ, akaruku natta. — *Wow, it's gotten bright!*

Notes

Akaruku natta. *(It's become bright.)*

-ku natta *is used to express that some kind of change has taken place. In the scene from Yan's Story, Takeshi said* "Akaruku natta." *to express how bright it had become after his father changed the light bulb.*

Note that Takeshi's way of speaking is rather informal. To speak more formally, you should use narimashita *instead of* natta:

Akaru**ku narimashita**. *(It's become bright.)*

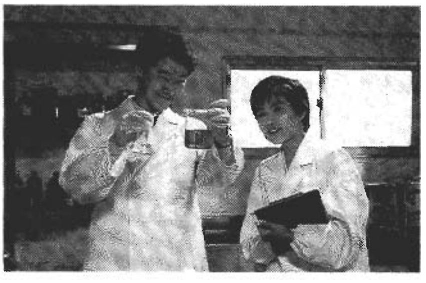
To use this pattern for reporting that some kind of change has taken place, you need to replace the final i *of an adjective with* ku *and follow it with* narimashita.

(bright) akarui → akaru**ku** | Akaruku | narimashita. *(It's become bright.)*

Further Examples

1. In a laboratory.

A.



Dewa. *(Okay, now. . .)*
hajimemasu (←hajimeru: *begin*)
akaku (←akai: *red*)
Sensei *(Doctor)*

Andô: Dewa, hajimemasu. — *Okay, now I'll begin.*

[He mixes the chemicals.]

Koyanagi-san, akaku narimashita. — *Koyanagi-san, it's turned red.*

Koyanagi: Hai. Sensei, akaku narimashita. — *Uh-huh. Doctor, it's turned red.*

B.



kuroku (←kuroi: *black*)

[Andô mixes different chemicals; there's an explosion.]

All: Â! — *Aargh!*

Andô: Sensei, kuroku narimashita. — *Doctor, you've turned black!*

2. In a hospital.

A.



Dôka shimashita ka? *(Is anything the matter?)*
samui *(cold)*
futon *(futon blanket)*
kakemashô (←kakeru: *cover*)

[Andô is shivering in bed.]

Nurse: Andô-san, dôka shimashita ka? *Andô-san, is anything the matter?*
Patient: Chotto samui n desu ga. *I feel a bit cold.*
Nurse: Jâ, futon o kakemashô. *OK, let's cover you with a blanket.*

B. *Later.*



Dô desu ka? *([literally] How is it?)*
atatakaku (←atatakai: *warm*)

Nurse: Dô desu ka? *How do you feel now?*
Atatakaku narimashita ka? *Have you gotten warmer?*
Patient: Hai. Atatakaku narimashita. *Yes, I got warmer.*
Arigatô gozaimashita. *Thank you.*

3. At a camping site.

A.

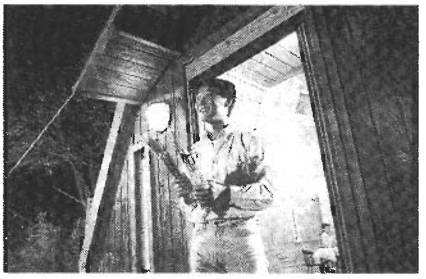


yattemo (← yaru: *do*)
Dame. *(No.)*
mada *(still)*
akarui *(bright)*

[Andô wants to let off fireworks.]

Andô: Kodama-san, kore yattemo ii desu ka? *Kodama-san, can we do this now?*
Kodama: Dame, dame. Mada akarui desu. *No, no. It's still bright.*

B. *Later.*



kuraku (←kurai: *dark*)

Andô: Kuraku narimashita yo! — *It's gotten dark now!*

Kodama: A, kuraku narimashita ne. — *Oh, yes, it's gotten dark.*

Variation 1

Shizuka ni narimashita.

(It's become quiet.)

From the Program

In Andô's room. A loud noise is heard from the room above.



urusai *(noisy)*
shizuka *(quiet)*
Honto. *(That's true.)*

Andô: Chotto urusai desu ne. — *It's a bit noisy, isn't it?*

[Andô hits the ceiling with a stick.]

Hora, shizuka ni narimashita. — *See? It's gotten quiet now.*

Koyanagi: Honto. Shizuka ni narimashita ne. — *That's true. It's gotten quiet now.*

Notes

1. Shizuka **ni narimashita.** *(It's become quiet.)*

You can also use an adjectival noun (see 2 below) like shizuka *to report some kind of change. In this case, you have to follow the word with* ni *before* narimashita.

(quiet)	shizuka	→	shizuka **ni**	Shizuka ni narimashita. *(It's become quiet.)*

2. Adjectival nouns

From now on, we will call words like shizuka, kirei *and* genki *(see Variation 2 below) "adjectival nouns" because they have characteristics of both adjectives and nouns. In the previous textbook (Basic I), they were referred to as* Na-*adjectives (see Appendix, Basic I), with a focus on their adjectival aspect.*

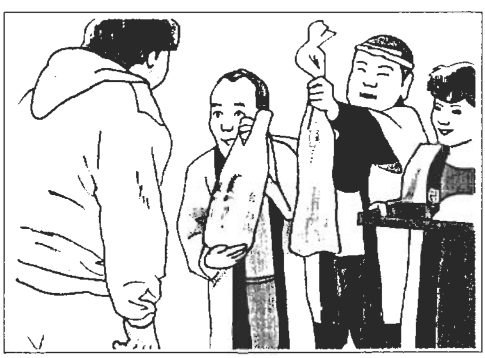
Variation 2

Kirei ni narimashita **nê.**

(It's gotten nice and clean.)

From Yan's Story

Ikeuchi visits Yan's newly-cleaned apartment and greets Yan.



Iyâ. *(Wow.)*
kirei *(clean)*

Ikeuchi: Iyâ, kirei ni narimashita nê. *Wow, it's gotten nice and clean.*

Notes

Kirei **ni narimashita nê.** *(It's gotten nice and clean.)*

If you follow -ni narimashita *or* -ku narimashita *with* nê, *you can use this pattern for complimenting or greeting someone by commenting on some change that has taken place. Thus, Ikeuchi-san both greets and compliments Yan by noting how clean Yan's apartment has become (Yan has been cleaning it in readiness for the New Year holiday).*

Further Examples

1. *In the hospital.*



genki *(well)*

Kodama: Ô. Genki ni narimashita nê. — *Oh, you got well.*

Andô: Hai. Genki ni narimashita. — *Yes, I got well.*

2. *In the studio.*



jôzu *(skillful / good (at something))*

[To Andô, who has gotten much better at riding a unicycle.]

Umino: Jôzu ni narimashita nê. — *You've gotten skillful.*

Over to You!

1. *Report some changes, using the words on the left.*

E.g. aoi *(blue)* → Aoku narimashita. *(It's become blue.)*

a) akai *(red)* → ____________ narimashita. *(It's become red.)*

b) shizuka *(quiet)* → ____________ narimashita. *(It's become quiet.)*

c) kirei *(clean)* → ____________ narimashita. *(It's become clean.)*

d) yasui *(cheap)* → ____________ narimashita. *(It's become cheap.)*

e) ôkii *(big)* → ____________ narimashita. *(It's become big.)*

f) genki *(well)* → ____________ narimashita. *(You've become well.)*

g) akarui *(bright)* → ____________ narimashita. *(It's become bright.)*

2. *Compliment or encourage someone in the following situations by commenting on something that has changed, using the word given.*

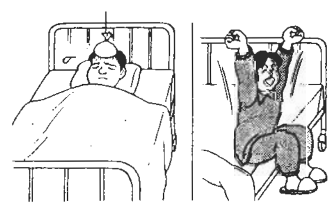
E.g. *to a person whose Japanese has improved* (jôzu)



Jôzu ni narimashita nê.

(You've gotten good.)

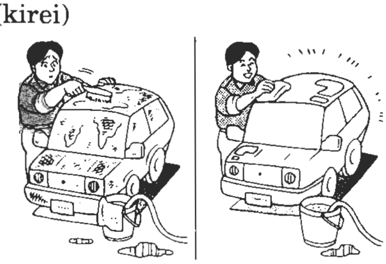
a) *to a person who has become well after an illness* (genki)



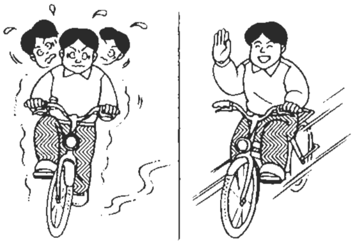
b) *to a person who has gotten fast at typing* (hayai)



c) *to a person who has been washing his car* (kirei)



d) to a person who has gotten better at riding a bicycle (jôzu)



Culture and Life

Nenmatsu ねんまつ *(Year-end period)*

Nenmatsu, *the year-end period, is a busy time when the old year is concluded and many preparations are made for the New Year holiday. This period peaks on New Year's Eve, a day of hustle and bustle as people try to tie up loose ends remaining from the old year before it ends, so that they can greet the first day of the new year peacefully and with a renewed spirit.*

Kisei rasshu きせいラッシュ *(Returning rush)*



Crowds at Tokyo Station.

This is a regular phenomenon that takes place twice each year, at the O-bon *festival time in summer and at the end of the year. At these times, there is a massive movement of people out of Tokyo and other metropolitan areas and towards the provinces, where many people "have their roots." Most seats on flights and express trains will have been booked a month in advance, and long lines of people can be seen waiting for cancellations and unreserved seats. Also, traffic jams of ten, twenty or even more kilometers are commonplace on expressways.*

Words and Phrases to Remember

akarui あかるい *(bright)*　akai あかい *(red)*　aoi あおい *(blue)*　kuroi くろい *(black)*

samui さむい *(cold)*　atatakai あたたかい *(warm)*　kurai くらい *(dark)*

urusai うるさい *(noisy)*　shizuka しずか *(quiet)*　kirei きれい *(clean)*

genki げんき *(well)*

Useful Adjectival Forms

	-i	-ku
(bright)	akarui	akaru**ku**
(dark)	kurai	kura**ku**
(black)	kuroi	kuro**ku**
(cold)	samui	samu**ku**
(hot)	atsui	atsu**ku**
(cool)	suzushii	suzushi**ku**
(cheap)	yasui	yasu**ku**
(big)	ôkii	ôki**ku**
(fast)	hayai	haya**ku**

Answers

1. *a*) Akaku
   b) Shizuka ni
   c) Kirei ni
   d) Yasuku
   e) Ôkiku
   f) Genki ni
   g) Akaruku

2. *a*) Genki ni narimashita nê. *(You've gotten better.)*
   b) Hayaku narimashita nê. *(You've gotten fast.)*
   c) Kirei ni narimashita nê. *(It's gotten clean.)*
   d) Jôzu ni narimashita nê. *(You've gotten skillful.)*

LESSON 34

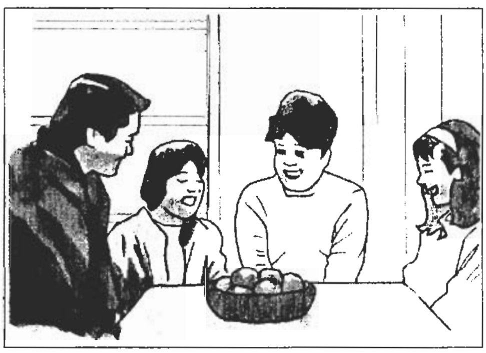
What's New?

Terebi no oto o mô sukoshi ôkiku shite kudasai.

(Can you turn up the volume on the T.V. a little?)

From Yan's Story

In the Hori family's apartment, on New Year's Eve.



Nê. *(Hey)* okâsan *(mother)*
mô sukoshi de *(in a little while)*
atarashii *(new)* toshi *(year)*
~ni naru *(become~)* Ara. *(Oh, my.)*
mô *(already)* sonna *(such)*
jikan *(time)*
otôsan *(dear [see L.35, Note 2])*
terebi *(T.V.)* oto *(sound)*
mô sukoshi *(a little bit more)*
ôkiku (←ôkii: *big, [in this case] loud)*
Haiyo. *(No problem.[informal])*

Kazuko: Nê, okâsan, mô sukoshi de atarashii toshi ni naru no yo.	*Hey, Mom, it'll be the New Year in a little while.*
Mrs. Hori: Ara, mô sonna jikan? Otôsan, terebi no oto o mô sukoshi ôkiku shite kudasai.	*Oh, already? Dear, can you turn up the volume on the T.V. a little?*
Mr. Hori: Haiyo.	*No problem.*

Notes

Ôkiku shite kudasai. *(Can you make it louder?)*

You can use -ku shite kudasai *when you wish to tell someone to make some kind of*

change involving an adjective. In the scene from Yan's Story, Mrs. Hori asks Mr. Hori to turn up the volume on the T.V. using this pattern.

To use this pattern yourself, you need to change the final i *of an adjecive to* ku *and follow this up with* shite kudasai.

(big) ôk**ii** → ôki**ku** | Ôkiku | shite kudasai. *(Can you make it louder, please?)*

We've already come across the same kind of change in the form of adjectives before narimashita *in L.33. The difference is that* -ku narimashita *is used to report a change that has already taken place whereas* -ku shite kudasai *is used to ask someone to make some kind of change.*

Further Examples

Andô, the assistant director, gives directions in the studio.

A.



Katto! *(Cut!)*
N.G. *(N.G.)*
Suimasen. *(Excuse me.)*
akari *(lights)*
kuraku (←kurai: *dark*)

Andô: Hai, katto! N.G. — *Okay, cut! N.G.*

[To the lighting manager.]

Suimasen. — *Excuse me.*

Akari o mô sukoshi kuraku shite kudasai. — *Will you make it a bit darker, please?*

[The lights are darkened.]

B.



maiku *(microphone)*
takaku (←takai: *high*)
hikuku (←hikui: *low*)

Andô: Maiku, takaku shite kudasai. — *Put the microphone a bit higher, please.*

[The microphone goes higher.]

A, mô sukoshi hikuku shite kudasai. — *Ah, make it a bit lower.*

[The microphone comes lower.]

Variation 1

Shizuka ni shite kudasai.

(Can you be quiet, please?)

From the Program

Andô, the assistant director, gives directions in the studio.



Dewa *(Okay, now. . .)*

Yoroshiku onegaishimasu. *([in this case] Go ahead, please.)*

shizuka *(quiet)*

Andô: Dewa, Kodama-san, Koyanagi-san, yoroshiku onegaishimasu. — *Okay, now, Kodama-san and Koyanagi-san, go ahead, please.*

[A noise is heard.]

Shizuka ni shite kudasai! — *Can you be quiet, please?*

Notes

Shizuka **ni shite kudasai.** *(Can you be quiet, please?)*

When you want to ask someone to make some kind of change involving an adjectival noun such as shizuka, *follow it up with* -ni shite kudasai. *This parallels* -ni narimashita, *which we came across in L.33.*

Variation 2

Kuroku shite kudasaimasen ka?

(Could you possibly make it black?)

From the Program

In an actor's dressing room.



Sore kara *(And next. . .)*
kono hen *(around here)*
kuroku (←kuroi: *black*)
Sô. *(That's right. [informal])*

***AD:** Sore kara, kono hen o kuroku shite kudasaimasen ka?	*And next, could you possibly make it black around here?*
Kodama: Kono hen o kuroku?	*Black around here?*
[Kodama puts on black face make-up.]	
AD: Sô, sô.	*That's right, that's right. . . .*

**AD = Assistant Director*

Notes

Kuro**ku shite kudasaimasen ka?** *(Could you possibly make it black?)*

When you want to ask someone very politely to make some kind of change, you can use -ku shite kudasaimasen ka? *or* -ni shite kudasaimasen ka?

Further Examples

1. In the hospital.



chiisaku (←chiisai: *small, [in this case] quiet)*

Koyanagi: Anô, sumimasen ga. . .	*Um, excuse me but. . . .*
Andô: Hai, nan deshô?	*Yes, what is it?*
Koyanagi: Sumimasen ga, terebi no oto o mô sukoshi chiisaku shite kudasaimasen ka?	*Excuse me but could you possibly turn down the volume on the T.V. a little?*
Andô: A, terebi no oto o chiisaku. Hai, hai.	*Oh, turn down the volume. Yes, sure.*
Koyanagi: Dômo sumimasen.	*Thank you.*

Over to You!

1. Insert the word on the left into the sentence, in an appropriate form.

E.g. akarui *(bright)* → Akaruku shite kudasai.
(Can you make it brighter, please?)

a) takai *(high)* → ________ shite kudasai.
(Can you make it higher, please?)

b) hikui *(low)* → ________ shite kudasai.
(Can you make it lower, please?)

c) kurai *(dark)* → ________ shite kudasai.
(Can you make it darker, please?)

d) shizuka *(quiet)* → ________ shite kudasai.
(Can you be quiet, please?)

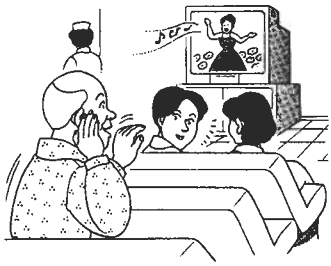
e) chiisai *(small)* → ________ shite kudasai.
(Can you make it smaller, please?)

f) yowai *(weak)* → ________ shite kudasai.
(Can you make it weaker, please?)

g) mijikai *(short)* → ________ shite kudasai.
(Can you make it shorter, please?)

2. *Ask others very politely to make the following changes.*

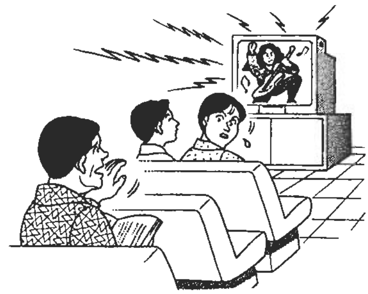
E.g. *You want someone to turn up the volume on the T.V. a little bit.*



Sumimasen. Mô sukoshi ôkiku shite kudasaimasen ka?

(Excuse me. Could you possibly make it a bit louder?)

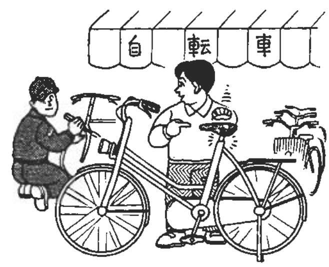
a) *You want someone to turn down the volume on the T.V. a little bit.*



b) *You want to ask someone to be a bit quieter.*



c) *You want to ask someone to make the saddle a bit lower.*



d) *You want someone to turn down the cooler.*



hint: yowai *(weak)*

e) *You want someone to make the price of the vase cheaper.*



hint: yasui *(cheap)*

Culture and Life

Joya no kane じょやのかね *(New Year bells)*

Toward the end of the episode of Yan's Story, the Hori family listen attentively to the sound of Joya-no kane, *the New Year bells. The bells of Buddhist temples are struck 108 times, in order – it is said – to cleanse the "108" human weaknesses. Via live television broadcasting, anyone can now see in the New Year by listening to the New Year bells, even if there is no temple nearby.*



Striking of a large temple bell.

Ameyoko あめよこ *(Candy Alley)*

This is a narrow street where more than five hundred shops of various types are to be found under the arches of the JR railway line between Ueno Station and Okachimachi Station. This area developed a reputation in the post-war period as a black market for rationedsweets and confectionery, and so acquired the name Ameya yokochô *(Candy Alley),* Ameyoko *for short. In the program, we saw Yan walking along this alley in the midst of the New Year's Eve crowds.*



Ameyoko-*packed with shopping crowds.*

Words and Phrases to Remember

okâsan おかあさん *(mother)*　　ôkii おおきい *(big)*　　takai たかい *(high)*

hikui ひくい *(low)*　　yowai よわい *(weak)*

Useful Adjectival Forms

	-i	-ku
(big)	ôkii	ôki**ku**
(small)	chiisai	chiisa**ku**
(dark)	kurai	kura**ku**
(bright)	akarui	akaru**ku**
(low)	hikui	hiku**ku**
(high)	takai	taka**ku**
(weak)	yowai	yowa**ku**
(strong)	tsuyoi	tsuyo**ku**
(cheap)	yasui	yasu**ku**
(short)	mijikai	mijika**ku**

Answers

1. *a*) Takaku
   b) Hikuku
   c) Kuraku
   d) Shizuka ni
   e) Chiisaku
   f) Yowaku
   g) Mijikaku

2. *a*) Sumimasen. Mô sukoshi chiisaku shite kudasaimasen ka?
   (Excuse me. Could you possibly make it a bit quieter?)
   b) Sumimasen. Mô sukoshi shizuka ni shite kudasaimasen ka?
   (Excuse me. Could you possibly be a bit quieter?)
   c) Sumimasen. Mô sukoshi hikuku shite kudasaimasen ka?
   (Excuse me. Could you possibly make it a bit lower?)
   d) Sumimasen. Mô sukoshi yowaku shite kudasaimasen ka?
   (Excuse me. Could you possibly make it a bit weaker?)
   e) Sumimasen. Mô sukoshi yasuku shite kudasaimasen ka?
   (Excuse me. Could you possibly make it a bit cheaper?)

Episode Eighteen

I'M SO BORED, I DON'T KNOW WHAT TO DO.
(For Lessons 35 & 36)

●Synopsis

In this episode, we see how Yan and the Hori family spend New Year's Day. The Horis gather together on the first morning of the year, greeting one another, then eating New Year delicacies. They read their New Year's cards, and the children receive special presents of money from their father. Yan is on his own, bored, watching TV and looking at a New Year's card from Miss Okada. Later, he receives a phone call from the people in the market street, inviting him to their party. The Horis just continue to relax at home, eating rice cakes.

●Transcription

Dai Jûhachi Wa

TAIKUTSU DE KOMATTEIRU N DESU.

Shîn 1: Oshôgatsu no asa

(People are passing by in bright-colored kimonos, on their way to the temple or shrine, for their first visit of the year.)

(The mail delivery boy. A kite floating in the air.)

Shîn 2: Tonari no obasan no heya

(Mrs. Hori is pouring toso (a spiced sake) for Mr. Hori.)

Mrs. Hori: Dôzo.

Mr. Hori: Hai. Ja, otôsan (kara). . . .

Mrs. Hori: Hai, dôzo.

(Mr. Hori pours toso for everyone else.)

Mr. Hori: Hai, Kazuko. . . . Hai. . . . Sâ, ii kana? Ja, akemashite omedetô gozaimasu!

San-nin: Omedetô gozaimasu!

Mrs. Hori: Kotoshi mo minna genki de ganbarimashô.

Episode Eighteen

I'M SO BORED, I DON'T KNOW WHAT TO DO.

Scene 1: New Year's morning

(People are passing by in bright-colored kimonos, on their way to the temple or shrine, for their first visit of the year.)

(The mail delivery boy. A kite floating in the air.)

Scene 2: The Horis' apartment

(Mrs. Hori is pouring toso (a spiced sake) for Mr. Hori.)

Mrs. Hori: *There you go.*

Mr. Hori: *Thank you. Now, let me. . . .*

Mrs. Hori: *Here you are.*

(Mr. Hori pours toso for everyone else.)

Mr. Hori: *There you go, Kazuko. . . . And for you. . . . O.K., are you all ready? O.K., Happy New Year!*

The other three: *Happy New Year!*

Mrs. Hori: *Let's all take care and make this a good year.*



Takeshi-Kazuko: Hâi!

(Takeshi points to the tier of boxes on the table.)

Takeshi: Nê, okâsan, kore tabete ii?

Mrs. Hori: Ê, ii wayo. Sâ, meshiagare.

Takeshi: Wâ, sugoi!

Kazuko: Oishisô!

Takeshi: Nê, kore minna okâsan ga tsukutta no?

Kazuko: Sô yo. Kô yû no wa, minna okâsan ga nita noyo.

Takeshi: Hê, okâsan sugoi ne!

Mr. Hori: Dore dore?

(Mr. Hori puts some food on his plate.)

Mrs. Hori: Takeshi mo taberu toki wa, kono osara ni totte ne.

Takeshi: Hâi. Ja, itadakimâsu.

Mr. Hori: Itadakimâsu.

(Takeshi is wondering what to eat first, seeing so many kinds of food.)

Takeshi: Êto, dore ga ii kana? Kore ka.

Mr. Hori: Un, umai, umai. Okâsan, umai yo!

Mrs. Hori: Sô desu ka?

Takeshi: Oishii!

Kazuko: Oishii wa!

(Mrs. Hori toasts rice cakes for the ozôni.)

Takeshi and Kazuko: *Alright!*

(Takeshi points to the tier of boxes on the table.)

Takeshi: *Mom, can we eat this now?*

Mrs. Hori: *Of course you can. Go ahead and eat.*

Takeshi: *Wow, this is great!*

Kazuko: *Looks delicious!*

Takeshi: *Mom, did you make all this?*

Kazuko: *Of course she did. Mom cooked all of this.*

Takeshi: *Hmmm, Mom, you're great!*

Mr. Hori: *What'll I have first?*

(Mr. Hori puts some food on his plate.)

Mrs. Hori: *Takeshi, you use a plate when you eat, too, O.K.?*

Takeshi: *O.K. Well, itadakimasu.*

Mr. Hori: *Itadakimasu.*

(Takeshi is wondering what to eat first, seeing so many kinds of food.)

Takeshi: *Which one do I want? Oh, I'll try this.*

Mr. Hori: *This is real good. (To Mrs. Hori) It's real tasty!*

Mrs. Hori: *Really?*

Takeshi: *Yummy!*

Kazuko: *Delicious!*

(Mrs. Hori toasts rice cakes for the ozôni.)

Shîn 3: Nengajô no haitatsu

(The mailman comes to deliver the postcards.)

Shîn 4: Tonari no obasan no heya

(Everyone is watching television. We hear a noise at the front door.)

Takeshi: Nengajô da!

(Takeshi runs out to the front door. The mailman is delivering the postcards.)

Uchi no wa?

Haitatsuin: Hai, nengajô.

Takeshi: Dômo arigatô. Gokurôsama.

Kazuko: Kashite, atashi ga wakeru kara.

Takeshi: Ii yo, boku ga wakeru kara.

Kazuko: Hayaku shite yo.

(Takeshi looks at the postcards and divides them according to the addressee's name.)

Takeshi: Kore wa otôsan. Otôsan. Otôsan. Okâsan. Onêchan. A, kore boku no da.

Mr. Hori: Sô da, otoshidama mada datta na. Ûn to.

(Takeshi hands over the postcards to Kazuko and rushes to Mr. Hori's side.)

Takeshi: Onêchan, kore yatte.

Kazuko: Nani yo, Takeshi wa!

Mrs. Hori: Kazuko mo kocchi (e) irasshai.

Kazuko: Hai.

Mr. Hori: Hai, kore wa onêchan, otoshidama.

Kazuko: Arigatô.

Mr. Hori: Hai, Takeshi, otoshidama.

Takeshi: Dômo arigatô.

(They go to their own rooms to check the contents.)

(Mr. Hori asks for some more ozôni.)

Mr. Hori: Okâsan, ozôni.

Scene 3: The delivery of New Year's postcards

(The mailman comes to deliver the postcards.)

Scene 4: The Horis' apartment

(Everyone is watching television. We hear a noise at the front door.)

Takeshi: *It must be the postcards!*

(Takeshi runs out to the front door. The mailman is delivering the postcards.)

Where are ours?

Mailman: *Here you go.*

Takeshi: *Thank you. Thanks a lot.*

Kazuko: *Let me have them. I'll sort them out.*

Takeshi: *Never mind. I'll do it.*

Kazuko: *Hurry up, then.*

(Takeshi looks at the postcards and divides them according to the addressee's name.)

Takeshi: *This one is for Dad, Dad, Dad, Mom, Sis and oh, this one's mine.*

Mr. Hori: *Oh yeah, I haven't given you your New Year's allowances yet. Let's see. . . .*

(Takeshi hands over the postcards to Kazuko and rushes to Mr. Hori's side.)

Takeshi: *Here, Sis, you do it.*

Kazuko: *Hey, Takeshi!*

Mrs. Hori: *You come over here, too, Kazuko.*

Kazuko: *O.K.*

Mr. Hori: *Here, this is for you, Kazuko.*

Kazuko: *Thank you.*

Mr. Hori: *And here's yours, Takeshi.*

Takeshi: *Thanks a lot.*

(They go to their own rooms to check the contents.)

(Mr. Hori asks for some more ozôni.)

Mr. Hori: *Some more ozôni, please.*

(The two kids come running back joyously.)

Takeshi: Yattâ! Okâsan, mite yo. Hora, konna (ni) haitteru n da yo!

Kazuko: Atashi mo konna ni!

Mrs. Hori: Âra, yokkata wane. Demo, mudazukai wa dame yo. Nani ka kau toki wa, okâsan ni itte kara, kau n desu yo.

Takeshi: Hâi.

Shîn 5: Shinshun no Sumidagawa

(We see some women in Japanese traditional hairstyles passing by.)

Shîn 6: Yan no heya

(Yan opens the window and takes a deep breath. He waves greetings to the picture of Miss Okada.)

Yan: Okada-san, omedetô.

Shîn 7: Apâto no rôka

(Yan goes out into the corridor and takes everything out of his mail box.)

Takeshi: A, Yan-san.

Yan: A, obasan.

Mrs. Hori: Ara!

Yan: Omedetô gozaimasu.

Mrs. Hori: Akemashite omedetô gozaimasu.

Takeshi-Kazuko: Omedetô gozaimasu.

Yan: Kotoshi mo yoroshiku onegai itashimasu.

Mrs. Hori: Kochira koso, yoroshiku onegaishimasu.

Yan: Kazu-chan kirei desu ne. Hatsumôde?

Kazuko: Ê.

Yan: Itterasshai.

(The two kids come running back joyously.)

Takeshi: *Hurray! Mom, look, this much was inside!*

Kazuko: *Me, too!*

Mrs. Hori: *Oh, how nice. But don't spend it unwisely. If you're going to buy something, don't forget to ask me first, O.K.?*

Takeshi: *Yes, Mom.*

Scene 5: Sumida River at New Year's

(We see some women in Japanese traditional hairstyles passing by.)

Scene 6: Yan's apartment

(Yan opens the window and takes a deep breath. He waves greetings to the picture of Miss Okada.)

Yan: *Okada-san, Happy New Year!*

Scene 7: In the corridor of the apartment building

(Yan goes out into the corridor and takes everything out of his mail box.)

Takeshi: *Oh, Yan.*

Yan: *Oh, Mrs. Hori.*

Mrs. Hori: *Oh!*

Yan: *Happy New Year.*

Mrs. Hori: *Happy New Year.*

Takeshi and Kazuko: *Happy New Year.*

Yan: *Best wishes to you for the new year.*

Mrs. Hori: *Best wishes to you, too.*

Yan: *Kazuko, you look so pretty. Are you going to visit the temple?*

Kazuko: *Yes.*

Yan: *Bye, see you later.*

Takeshi-Kazuko: Ittekimasu.

(Kazuko walks on with big strides.)

Mrs. Hori: Kazuko, kimono no toki wa otonashiku arukinasai.

Kazuko: Wakatteru wayo.

(Mrs. Hori steps back into the apartment entrance area.)

Mrs. Hori: Otôsan, heya o deru toki ni, sutôbu o keshite kudasai ne. Sorekara, kagi mo onegaishimasu ne.

Mr. Hori: Hai yo.

(From the bottom of the apartment stairs. . . .)

Mrs. Hori: Shita de mattemasu yo.

(As he turns off the heater. . . .)

Mr. Hori: Hâi!

Shîn 8: Yan no heya

(Yan is reading his postcards, placing them side by side on the kotatsu.)

Yan: Saitô-san. . . . A, Katô-san. . . . Natsuka-shii nâ.

(Yan's eyes sparkle.)

Okada-san.

(Yan reads the postcard.)

Kyonen wa taihen osewa (ni) nari-mashita. Nabe pâtî tanoshikatta desu ne. Rippa na sekkeizu kakeru yô oino-rishite imasu

Shîn 9: Sensôji hatsumôde fûkei

(Within the precincts of the temple.)

Shîn 10: Yan no heya

(Yan is sleeping in the kotatsu with the television still on.)

(The telephone rings.)

Takeshi and Kazuko: *See you later.*

(Kazuko walks on with big strides.)

Mrs. Hori: *Kazuko, walk daintily when you wear a kimono.*

Kazuko: *I know.*

(Mrs. Hori steps back into the apartment entrance area.)

Mrs. Hori: *Dear, don't forget to turn off the heater when you leave the room, O.K.? And be sure to lock the door, please.*

Mr. Hori: *O.K.*

(From the bottom of the apartment stairs. . . .)

Mrs. Hori: *We're waiting downstairs.*

(As he turns off the heater. . . .)

Mr. Hori: *O.K.!*

Scene 8: Yan's apartment

(Yan is reading his postcards, placing them side by side on the kotatsu.)

Yan: *Saitô-san. . . . Oh, Katô-san. . . . Boy, that reminds me. . . .*

(Yan's eyes sparkle.)

Okada-san.

(Yan reads the postcard.)

"Thank you for everything last year. We had a great time at the sukiyaki party, didn't we? I hope your housing designs turn out well."

Scene 9: Scenes of people making their first visit to Sensôji.

(Within the precincts of the temple.)

Scene 10: Yan's apartment

(Yan is sleeping in the kotatsu with the television still on.)

(The telephone rings.)



Yan: Hai, moshi moshi, Yan desu. . . . Â, Ikeuchi-san. Akemashite omedetô gozaimasu.

Yan: *Hello, this is Yan. . . . Oh, Ikeuchi-san. Happy New Year.*

Ikeuchi: Omedetô gozaimasu. Ê, iya iya, kochira koso, yoroshiku onegai itashimasu.

Ikeuchi: *Happy New Year. Oh no, not at all, best wishes to you, too.*

(A drunk Kintarô sticks his head out from inside the room.)

Kintarô: Ê, kocchi mo, kocchi mo yoroshiku na!

Kintarô: *Yeah, yeah ummm, best wishes, best wishes from me, too!*

Ikeuchi: Ii n da yo.

Ikeuchi: *Never mind.*

(Ikeuchi tells Kintarô to be quiet.)

Ima, nani shiteru n desu ka?

What are you doing now?

Yan: Nani mo shitemasen yo. Taikutsu de komatteiru n desu.

Yan: *Nothing. I'm so bored, I don't know what to do.*

Ikeuchi: Yokattara, uchi e kimasen ka? Minna atsumatteite nigiyaka desu yo.

Ikeuchi: *How about coming over here, if you like? Everybody's here, and it's very lively!*

(Ikeuchi calls to the people in the room.)

Oi, Yan-san.

Hey, it's Yan.

Kintarô: E! Yan-san ka!

Kintarô: *Oh, it's Yan!*

(Kintarô calls to everyone in the room. . . .)

Denwa Yan-san da tte!

He says it's Yan on the phone!

(Kintarô yells into the receiver. . . .)

Yan-san, watashi Kintarô. Hayaku irasshai!

Yan, it's me, Kintarô. Hurry up and come on over here!

Fumie: Atashi yaoya no Fumi-chan.

Fumie: *This is Fumie from the greengrocer's.*

Furoya: Haru-chan ga matteru yo!

Bathhouse owner: *Harue is waiting for you!*

Harue: Yâda, ojisan!

Harue: *Oh, stop that!*

Yan: Nigiyaka desu ne!

Yan: *Sounds like a lot of fun!*

Ikeuchi: Sugu kite kudasai yo.

Ikeuchi: *Come on over right away, O.K.?*

Yan: Hai, ja, sugu ikimasu.

Yan: *O.K., I'll be right over.*



Shîn 11: Yoru no Sumidagawa

Scene 11: Sumida River at night

Shîn 12: Tonari no obasan no heya

(Mrs. Hori, Takeshi and Kazuko are putting something on their faces. They are going to surprise Mr. Hori, who is lying down.)

Mrs. Hori: Chotto matte ne.

San-nin: Sêno, otôsan, otôsan, mite, mite!

(Mr. Hori, who was lying down, suddenly gets up with seaweed under his nose, and surprises the other three instead.)

Mr. Hori: A!

San-nin: Iyâ da. Mô!

Takeshi: Nani, kore. Maketa, maketa.

(Mrs. Hori takes a look at the rice cakes.)

Mrs. Hori: Â, yaketa, yaketa. Yaketa, yaketa.

Takeshi: Â, otôsan sugoi na!

(Mrs. Hori gives Kazuko a rice cake.)

Mrs. Hori: Hai.

Kazuko: Arigatô.

(Takeshi points at the rice cake.)

Takeshi: Nê, onêchan, kore ii?

Kazuko: Dame!

(Mrs. Hori gives Takeshi a piece.)

Mrs. Hori: Ii no, ii no. Hai, Takeshi, kore.

Takeshi: A! Ii no? Arigatô!

(Kazuko tries to hold the piping hot rice cake.)

Scene 12: The Horis' apartment

(Mrs. Hori, Takeshi and Kazuko are putting something on their faces. They are going to surprise Mr. Hori, who is lying down.)

Mrs. Hori: *Wait a second.*

All three: *1, 2, 3, ready? Dad, Dad, look, look at us!*

(Mr. Hori, who was lying down, suddenly gets up with seaweed under his nose, and surprises the other three instead.)

Mr. Hori: *Ah!*

The three: *Golly, Dad!*

Takeshi: *That's funny. You win, you win.*

(Mrs. Hori takes a look at the rice cakes.)

Mrs. Hori: *There, they're done, they're done.*

Takeshi: *Wow, Dad, you looked great!*

(Mrs. Hori gives Kazuko a rice cake.)

Mrs. Hori: *Here you go.*

Kazuko: *Thanks.*

(Takeshi points at the rice cake.)

Takeshi: *Hey, Sis, can I have this one?*

Kazuko: *No!*

(Mrs. Hori gives Takeshi a piece.)

Mrs. Hori: *Here, Takeshi, have this one.*

Takeshi: *Huh? Is it O.K.? Thanks!*

(Kazuko tries to hold the piping hot rice cake.)



Kazuko: Okâsan, okâsan, kore atsukute, motenai.

(Mrs. Hori blows on it to cool it off.)

Mrs. Hori: Otôsan, mô hitotsu dô desu?

Mr. Hori: Iya iya, mô dame da. Tabesugite ugokenai yo.

Kazuko: *Mom, Mom, this is so hot, I can't hold it.*

(Mrs. Hori blows on it to cool it off.)

Mrs. Hori: *How about you, Dear? You want one more?*

Mr. Hori: *No way, I couldn't take another bite. I ate so much, I can't move.*

End of Episode Eighteen

LESSON 35

What's New?

Heya o deru toki ni sutôbu o keshite kudasai.

(Turn off the stove when you leave the room.)

From Yan's Story

The Hori family are leaving home for the shrine.



otôsan *(dear)*
heya *(room)*
deru *(leave)*
sutôbu *(stove)*
keshite (←kesu: *turn off*)
Haiyo. *(Okay.)*

Mrs. Hori: Otôsan, heya o deru toki ni sutôbu o keshite kudasai ne.
Mr. Hori: Haiyo.

Dear, turn off the stove when you leave the room.
Okay.

Notes

1. Heya o deru **toki ni** sutôbu o keshi**te kudasai.** *(Turn off the stove when you leave the room.)*

You can use toki ni *to express when something is done or should be done. In the above example, Mrs. Hori tells Mr. Hori to turn off the stove when he leaves the room. So, you can use the above pattern if you want to tell someone when to do something.*

You need to use a verb in its plain form before toki ni. *Below are some examples of plain forms of verbs:*

	-masu		plain form		
(leave)	demasu	→	deru	deru toki ni	*(when one leaves)*
(eat)	tabemasu	→	taberu	taberu toki ni	*(when one eats)*
(see/watch)	mimasu	→	miru	miru toki ni	*(when one sees/watches)*

2. Otôsan / Okâsan

In the scene from Yan's Story, Mrs. Hori called to her husband saying otôsan, *which literally means "father." In the same way, Mr. Hori may call his wife* okâsan, *meaning "mother." Japanese husbands and wives with children often address each other in this way (see also L.34, From Yan's Story).*

Further Examples

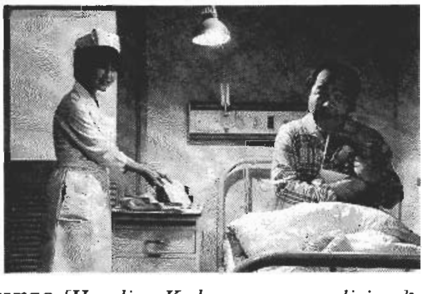
1. *In the office.*



denki *(lights)*
kaeru *(go home)*
keshite (←kesu: *turn off*)

Guard: Denki, kaeru toki ni keshite kudasai ne. — *Turn off the lights when you go home.*
Andô: Hai. — *Okay.*

2. *At the hospital.*



kusuri *(medicine)*
neru *(go to bed)*
nonde (←nomu: *take (medicine)*)

Nurse *[Handing Kodama some medicine.]*:
Kodama-san, kono kusuri, — *Kodama-san, take this medicine when*

neru toki ni nonde kudasai. — *you go to bed.*

Kodama: Hâi. — *All right.*

Variation

Yakyû o miru toki ni tsukaimasu.

(I use them when I watch baseball.)

From the Program

Talking about binoculars.



yakyû *(baseball)*

tsukaimasu *(←tsukau: use)*

Andô: Yakyû o miru toki ni tsukaimasu. — *I use them (binoculars) when I watch baseball.*

Notes

Yakyû o miru **toki ni** tsukai**masu.** *(I use them when I watch baseball.)*

You can use this pattern to talk about when you generally do something, in this case when you generally use something.

Further Examples

Talking about binoculars.

A.

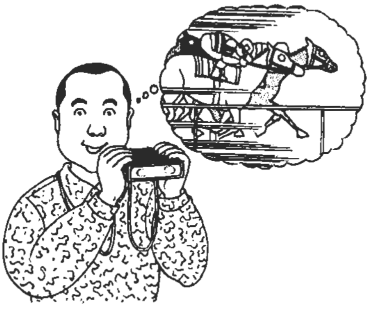


bâdowocchingu *(bird-watching)*

Koyanagi: Bâdowocchingu o suru toki ni tsukaimasu.

I use them when I do bird-watching.

B.



keiba *(horse racing)*

Kodama: Keiba o miru toki ni tsukaimasu.

I use them when I watch horse racing.

Over to You!

1. Fill in the blanks with either -masu *or plain forms of verbs.*

	-masu	*plain form*
E.g. (eat)	tabemasu	taberu
a) (make a toast)	kanpaishimasu	________
b) (go home)	kaerimasu	________

c) *(go to bed)* __________ neru

d) *(come)* kimasu __________

e) *(go)* __________ iku

f) *(travel)* ryokôshimasu __________

2. *Tell the people in the pictures when to do the following things, as in the example.*

E.g. *Tell Kodama-san to open the bottle when the toast is made.*



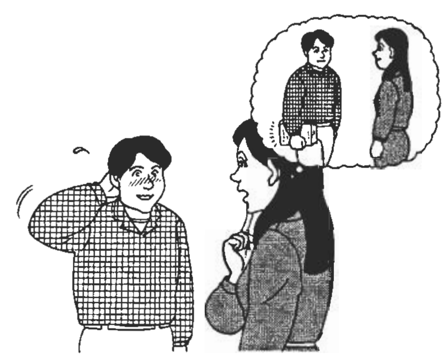
Kanpaisuru toki ni akete kudasai.
(Open it when we make the toast.)

a) *Tell the man to take the medicine when he goes to bed.*



______________ nonde kudasai.
(Take it when you go to bed.)

b) *Tell the man to bring the book when he comes next time.*



Kondo______________ mottekite kudasai.
(Bring it when you come next time.)

hint: kondo *(next time)*
hint: mottekite (←mottekuru: *bring*)

c) *Tell the woman to call you on the phone when she leaves for home.*



______________________ denwashite kudasai.

(Call me when you go home.)

hint: denwashite *(*←denwasuru: *telephone)*

d) *You gave the woman a camera as a present. Tell her to use the camera when she travels.*



______________________ tsukatte kudasai.

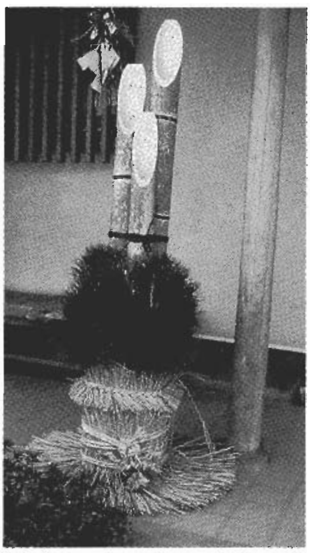
(Use it when you travel.)

Culture and Life

Oshôgatsu おしょうがつ *(New Year's)*

In the episode of Yan's Story, we saw several typical New Year scenes. For most Japanese, New Year's is the most important holiday of the year. The peace and quiet of January 1st, which is known as gantan (がんたん), *is in complete contrast to the year-end rush which peaks on New Year's Eve. People eat special food* (osechiryôri), *give children presents of money* (otoshidama), *play special games such as* karuta *(a card game) and* hanetsuki *(a kind of badminton, seen at the beginning of the program). Many people dress in traditional clothes and visit a shrine (see* "Hatsumôde" *below.)*

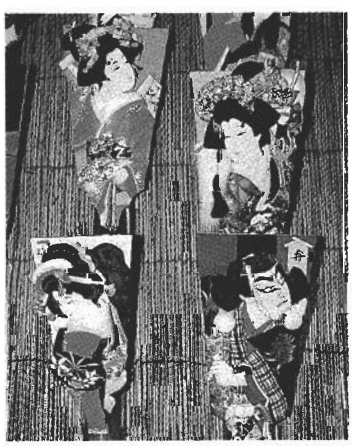
When people see each other for the first time in the new year, they greet each other by saying Akemashite omedetô gozaimasu (あけましておめでとうございます: *Happy New Year!), as people did in Yan's Story.*



Kado-matsu *(a traditional New Year's decoration which is placed beside a gate or a door).*



Tako *(a kite—children often play with these at New Year's).*



Hagoita *(bats used for* hanetsuki*—traditional Japanese badminton).*



Children writing* kakizome*—the first calligraphic writing of the new year.

Hatsumôde はつもうで

In the scene from Yan's Story, the Hori family all set off together for the shrine. This custom of visiting a shrine or temple at New Year's is called hatsumôde (はつもうで). *People pray for the health and happiness of their family, good fortune in business or examinations, or for other things in the coming year. Popular shrines or temples to visit are as follows:*

1. Meiji Shrine (Tokyo)	3.46 *million people, on average*
2. Kawasaki Daishi Shrine (Kanagawa)	3.17 *million people, on average*
3. Naritasan Shinshôji (Chiba)	3.12 *million people, on average*
· · ·	
10. Sensôji (Tokyo), *which Yan visited.*	1.65 *million people, on average*



Hatsumôde *at Meiji Shrine, Tokyo.*

Words and Phrases to Remember

kesu けす *(turn off)*   denki でんき *(lights)*   kaeru かえる *(go home)*

kusuri くすり *(medicine)*   yakyû やきゅう *(baseball)*

Useful Verb Forms

	-masu	*plain form*
(leave)	demasu	deru
(eat)	tabemasu	taberu
(see/watch)	mimasu	miru
(go to bed)	nemasu	neru
(go home)	kaerimasu	kaeru
(go)	ikimasu	iku
(do)	shimasu	suru
(come)	kimasu	kuru

Answers

1. *a*) kanpaisuru
   b) kaeru
   c) nemasu
   d) kuru
   e) ikimasu
   f) ryokôsuru

2. *a*) Neru toki ni
   b) kuru toki ni
   c) Kaeru toki ni
   d) Ryokôsuru toki ni

Lesson 36

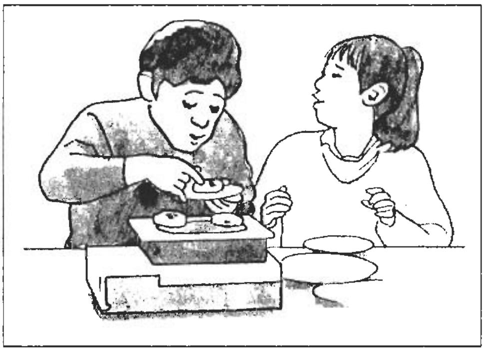
What's New?

Kore, atsukute motenai n desu.

(It's so hot, I can't hold it.)

From Yan's Story

The Hori family are eating at home on New Years' Day.



okâsan (*mother*)
atsukute (←atsui: *hot)*
motenai *(can't hold)*

Kazuko: Okâsan, kore, atsukute motenai. *Mom, this is so hot, I can't hold it.*

Notes

Atsu**kute** motenai. *(It's so hot, I can't hold it.)*

*In the above example, Kazuko exclaims to her mother that the rice cake (*omochi*) is so hot (*atsui*) that she can't hold it (*motenai: *can't hold). An adjective like* atsui *is changed to end in* -kute *when you want to link it with something else, for example (as in this case) when you want to give the situation described by the adjective as the reason you can't do something.*

Note that Kazuko's way of speaking is rather informal since she's talking to her mother. The more formal expression would be:

Atsu**kute** motenai **n desu**. *(It's so hot, I can't hold it.)*

So, you can use this pattern to give a reason for not being able to do something. Remember, you need to use the so-called "-te*" form of an adjective (ending in* -kute*): replace the final* i *of an adjective with* ku, *and add* te.

(hot)	atsui	→	atsu**ku**	→	atsu**kute**	Atsukute motenai n desu. *(It's so hot, I can't hold it.)*
(heavy)	omoi	→	omo**ku**	→	omo**kute**	Omokute motenai n desu. *(It's so heavy, I can't hold it.)*
(scary)	kowai	→	kowa**ku**	→	kowa**kute**	Kowakute watarenai n desu. *(It's so scary, I can't cross it.)*

Further Examples

1. *Andô tries to lift a rock.*



omoi (*heavy*)
Dôshita n desu ka? (*What's the matter?*)
hayaku (*quickly*)
mottekite (←mottekuru: *bring*)
Dame desu. (*It's no good.*)
motenai (*can't carry*)

Andô: Omoi! — *It's heavy!*
Kodama: Andô-san, dôshita n desu ka? Hayaku motte kite kudasai. — *Andô-san, what's the matter? Bring it quickly.*
Andô: Dame desu. Omokute motenai n desu. — *It's no good. It's so heavy, I can't carry it.*

2. *Andô isn't drinking his soup.*



ara (*oh [not usually used by males]*)
kirai (*dislike*)
atsukute (←atsui: *hot*)
nomenai (*can't drink*)

Koyanagi: Ara, Andô-san. Kirai nan desu ka? — *Oh, Andô-san. Don't you like it?*
Andô: Ie. Atsukute nomenai n desu. — *Well. . . It's so hot, I can't drink it.*

3. At a narrow foot-bridge.



kowakute (←kowai: *scary*)
watarenai (*can't cross*)

Andô: Kodama-san, dôshita n desu ka? *Kodama-san, what's the matter?*
Kodama: Kowakute watarenai n desu. *It's so scary, I can't cross it.*

4. Outside a tent, at night.



nemurenai (*can't sleep*)

Umino: Koyanagi-san, dôshita n desu ka? *What's the matter, Koyanagi-san?*
Koyanagi: Atsukute nemurenai n desu. *It's so hot, I can't sleep.*

Variation 1

Muzukashikute komatteiru n desu.

(It's so difficult, I don't know what to do.)

From the Program

In the office.



muzukashikute (←muzukashii: *difficult*)
komatteiru (←komaru: *[literally] be in trouble*)

Koyanagi: Kodama-san, dôshita n desu ka? — *Kodama-san, what's the matter?*

Kodama: Muzukashikute komatteiru n desu. — *It's so difficult, I don't know what to do.*

Notes

Muzukashi**kute komatteiru n desu**. *(It's so difficult, I don't know what to do.)*

By using -kute *with* komatteiru n desu, *you can explain that you're in some kind of trouble, along with the reason why. You can use this pattern to ask for help indirectly, as in Further Example below.*

Further Example

At the camp site.



Tasukete! (*Help!*)
mushi (*bug*)
ôkute (←ôi: *many*)

Koyanagi: Kyâ! Tasukete! — *Aah! Help!*
Andô: Dôshita n desu ka? — *What's the matter?*
Koyanagi: Mushi ga ôkute komatteiru n desu. — *There are so many bugs, I don't know what to do.*

Variation 2

Taikutsu de komatteiru n desu.
(*I'm so bored, I don't know what to do.*)

From Yan's Story

On New Year's Day, Ikeuchi calls Yan to invite him to a party.



nanimo (*nothing*)
taikutsu (*boredom / bored*)

Ikeuchi: Ima nani shiteiru n desu ka? — *What are you doing now?*
Yan: Nanimo shiteimasen yo. Taikutsu de komatteiru n desu. — *I'm not doing anything. I'm so bored, I don't know what to do.*

Notes

Taikutsu **de** komatteiru n desu. (*I'm so bored, I don't know what to do.*)

This de *is used in the same way as* -kute, *linking the situation of being bored (*taikutsu*) to that of being troubled (*komatteiru*). The only difference is that* taikutsu *is an adjectival noun rather than an adjective* (*see L.33, Notes, p.102*), *so it takes* de *instead of* -kute. *In other words, all you have to do is add* de *after the adjectival noun, without changing its form:*

(*boredom*) taikutsu → taikutsu **de** | Taikutsu de | komatteiru n desu.
(*I'm so bored, I don't know what to do.*)

Over to You!

1. *Explain why you can't do something or why you are troubled, linking the two words as in the example.*

   E.g. atsui (*hot*) / motenai (*can't hold*)
   Atsukute motenai n desu. (*It's so hot, I can't hold it.*)

   a) omoi (*heavy*) / motenai (*can't hold*)

   b) atsui (*hot*) / nomenai (*can't drink*)

   c) kowai (*scary*) / watarenai (*can't cross*)

   d) muzukashii (*difficult*) / komatteiru (*be troubled*)

   e) urusai (*noisy*) / nemurenai (*can't sleep*)

   f) itai (*painful*) / arukenai (*can't walk*)

   g) nemui (*sleepy*) / komatteiru (*be troubled*)

2. *Explain why you can't do the following things in these situations.*

E.g. *The wood is so hard, you can't cut it. Someone urged you to bring it quickly.*

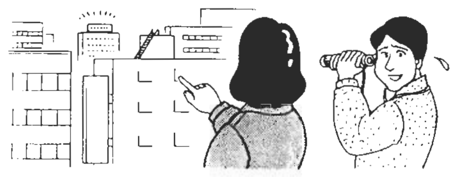


katai *(hard)* / kirenai *(can't cut)*

→ Katakute kirenai n desu.

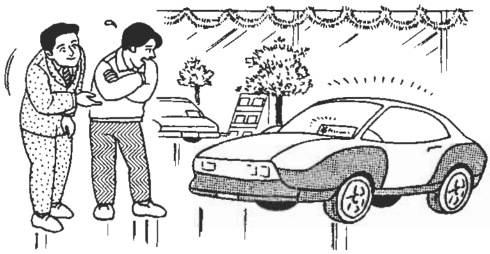
(It's so hard, I can't cut it.)

a) *You're looking at a sign. Someone urged you to read it quickly.*



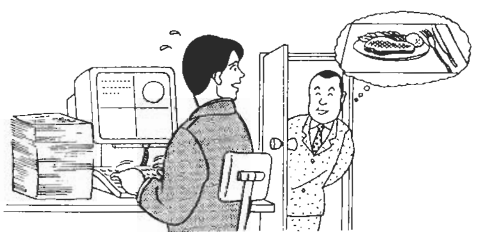
tôi *(far)* / yomenai *(can't read)*

b) *You're in a car showroom. The car is so expensive, you can't buy it. Someone asked you why you don't make up your mind.*



takai *(expensive)* / kaenai *(can't buy)*

c) *Your friend invited you to dinner. You're too busy to go.*



isogashii *(busy)* / ikenai *(can't go)*

Now, try explaining why you're troubled in the following situations.

d) *You have a toothache: you don't know what to do.*



ha ga itai *(have a toothache)*

komatteiru *(be troubled)*

e) *The neighbor is noisy: you don't know what to do.*



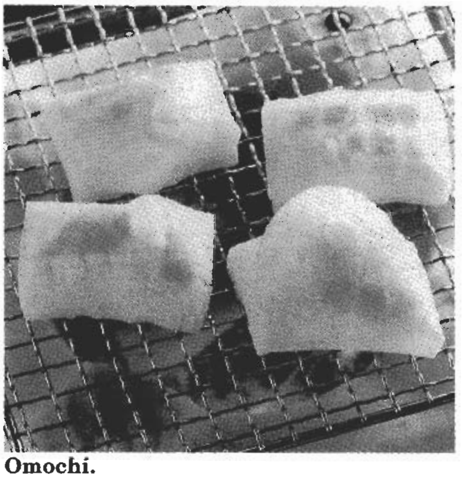
urusai *(noisy)*

komatteiru *(be troubled)*

Culture and Life

Shôgatsuryôri しょうがつりょうり *(New Year Cuisine)*

In the scene from Yan's Story, we saw the Hori family enjoying shôgatsuryôri, *or New Year cuisine. The square layered boxes contain* osechiryôri (おせちりょうり: *New Year delicacies) which usually includes ingredients such as beans, seaweed, bamboo shoots, and boiled fish-paste, while the soup containing vegetables and rice cake* (omochi) *is called* zôni (ぞうに)*, as we saw in the program. The ingredients and methods for preparing New Year cuisine differ from family to family, and* zôni *has an especially wide range of regional variants.*



Omochi.



Osechiryôri.

Nengajô ねんがじょう *(New Year Greeting Cards)*

In the episode of Yan's Story, we saw Takeshi and Kazuko enthusiastically distributing nengajô *(ねんがじょう: New Year Greeting Cards), following their delivery to the Hori household on New Year's morning.*

Most Japanese people look forward very much to receiving nengajô *on New Year's morning.* Nengajô *represent the single most important seasonal greeting of the year, and, as many of them are sent out of courtesy, they come in rather large numbers. Even amongst ordinary company employees there are many who send and receive more than 200 cards.*



Some samples of New Year greetings cards.

Words and Phrases to Remember

atsui あつい *(hot)* motenai もてない *(can't hold)* taikutsu たいくつ *(boredom / bored)*

komatteiru こまっている *(be troubled)* omoi おもい *(heavy)*

nomenai のめない *(can't drink)* kowai こわい *(scary)*

watarenai わたれない *(can't cross)* nemurenai ねむれない *(can't sleep)*

muzukashii むずかしい *(difficult)*

Useful Adjectival Forms

	-i	-kute		-i	-kute
(hot)	atsui	atsukute	*(busy)*	isogashii	isogashikute
(heavy)	omoi	omokute	*(scary)*	kowai	kowakute
(painful)	itai	itakute	*(hard)*	katai	katakute
(noisy)	urusai	urusakute	*(far)*	tôi	tôkute
(expensive)	takai	takakute	*(difficult)*	muzukashii	muzukashikute
(lacking)	nai	nakute			

Answers

1. *a*) Omokute motenai n desu. *(It's so heavy, I can't carry it.)*
   b) Atsukute nomenai n desu. *(It's so hot, I can't drink it.)*
   c) Kowakute watarenai n desu. *(It's so scary, I can't cross.)*
   d) Muzukashikute komatteiru n desu. *(It's so difficult, I don't know what to do.)*
   e) Urusakute nemurenai n desu. *(It's so noisy, I can't sleep.)*
   f) Itakute arukenai n desu. *(It's so painful, I can't walk.)*
   g) Nemukute komatteiru n desu. *(I'm so sleepy, I don't know what to do.)*

2. *a*) Tôkute yomenai n desu. *(It's so far, I can't read it.)*
   b) Takakute kaenai n desu. *(It's so expensive, I can't buy it.)*
   c) Isogashikute ikenai n desu. *(I'm so busy, I can't go.)*
   d) Ha ga itakute komatteiru n desu. *(My tooth is so painful, I don't know what to do.)*
   e) Urusakute komatteiru n desu. *(It's so noisy, I don't know what to do.)*

EPISODE NINETEEN

MR. TERADA LOOKED AFTER ME.
(For Lessons 37 & 38)

●Synopsis

Yan falls ill and calls his colleagues, asking them to take his finished design to the professor's office. Then, he collapses. When he comes to, he sees his neighbor, Terada, next to him. Terada looks after Yan well. In the evening, the children of the Hori family come in, excitedly throwing beans around Yan's room (following a spring custom), until they discover that Yan is ill in bed. Yan is happy to have discovered a new friend in Terada.

●Transcription

DAI JÛKYÛ WA

TERADA-SAN GA KANBYÔSHITE KUDASATTA N DESU.

EPISODE NINETEEN

MR. TERADA LOOKED AFTER ME.

Shîn 1: Asa no machi no fûkei

Shîn 2: Apâto no rôka

(Terada comes out to get the newspaper.)

Terada: Â, samui!

Shîn 3: Yan no heya

(Yan is in bed with a fever. He tries to get up but falls back.)

Shîn 4: Daigaku no kenkyûshitsu

Kuwata: Ohayô gozaimasu.

Inoue: Ohayô gozaimasu.

(Kuwata looks at Yan's designs.)

Kuwata: A. Yan-san tôtô kanseishita n desu ne.

Inoue: Ê. Yûbe mo daibu osoku made ganbattemashita yo.

Kuwata: Yan-san yaru nâ!

Scene 1: City scenes in the morning

Scene 2: In the corridor of the apartment building

(Terada comes out to get the newspaper.)

Terada: *Gosh, it's cold!*

Scene 3: Yan's apartment

(Yan is in bed with a fever. He tries to get up but falls back.)

Scene 4: College office

Kuwata: *Good morning.*

Inoue: *Good morning.*

(Kuwata looks at Yan's designs.)

Kuwata: *Oh, so Yan finally completed these, didn't he?*

Inoue: *He did! He stayed here till quite late last night, too.*

Kuwata: *Yan's so hard-working!*

Inoue: Ê.

(The phone rings.)

Hai, Sakata kenkyûshitsu desu. . . . Hâ, Yan-san. . . . Dôshita n desu ka, sono koe wa?

Inoue: He sure is.

(The phone rings.)

Hello, this is Sakata's office. . . . Oh, Yan. . . . What's happened to your voice?

Shîn 5: Yan no heya

Yan: Kaze o hiichatta n desu.

Inoue: Daijôbu desu ka?

Yan: Â, hai, arigatô gozaimasu. . . . Ê, kyô wa, muri da to omou n desu. . . . Ê. . . . Sorede, sumimasen ga, boku no tsukue no ue no sekkeizu o sensei no kenkyûshitsu e motteitte kudasaimasen ka?

Scene 5: Yan's apartment

Yan: *Seems I've caught a cold.*

Inoue: *Are you alright?*

Yan: *. . . Oh, yes, thank you very much. . . . Uh-huh, I don't think I can make it today. . . uh-huh. . . and sorry to trouble you, but could you take the designs on my desk to the professor's office?*



Shîn 6: Daigaku no kenkyûshitsu

Inoue: Â, kono sekkeizu o sensei ni mite itadaku n desu ne?. . . Hai, wakarimashita. Soreyori, Yan-san, murishinaide kudasai ne.

Scene 6: College office

Inoue: *Oh, you want the professor to look over them for you, right? . . . yes, I understand. Don't worry. Just take good care of yourself, O.K.?*

Shîn 7: Yan no heya

Yan: Jâ, yoroshiku onegaishimasu.

(As soon as Yan is finished, he feels dizzy and collapses. The receiver stays dangling. We can hear the beeping sound of the phone. Yan regains consciousness. He sees Terada's face before him.)

Terada: A! Okinai hô ga ii desu yo.

Yan: Te, Terada-san!

Scene 7: Yan's apartment

Yan: *O.K., thank you very much.*

(As soon as Yan is finished, he feels dizzy and collapses. The receiver stays dangling. We can hear the beeping sound of the phone. Yan regains consciousness. He sees Terada's face before him.)

Terada: *Oh, you shouldn't get up.*

Yan: *Terada-san!*

Terada: Ii kara, shizuka ni netete kudasai. Taoru kaemashô ka?

Terada: *Don't worry, just lie still and relax. Shall I change the towel?*



Yan: A, sumimasen, dômo.

(Terada wrings the towel that was on Yan's forehead in icy cold water.)

Demo, dôshite?

Terada: Iya, tamatama yasumi o totte, heya ni ita n desu.

(Terada's flashback scene.)

Sôshitara, totsuzen. . . .

(The sound of Yan collapsing.)

(Terada knocks on Yan's door.)

Yan-san, Yan-san.

(Terada enters Yan's apartment. He runs to Yan's side and tries to help him up.)

Yan-san. . . . Yan-san, Yan-san!

(End of Terada's flashback scene.)

Bikkurishimashita yo.

Yan: Kinô no yoru kara netsu ga demashite.

Terada: Hai.

(Terada places the towel on Yan's forehead.)

Yan: A, arigatô gozaimasu.

(Terada gets up and goes into the kitchen.)

Terada: Yan-san, nodo ga kawaita deshô? Ocha demo iremashô ka?

Yan: Ie, ocha wa kekkô desu. Sono kawari, sumimasen ga, mizu o kudasaimasen ka?

Terada: A, hai.

Yan: *Uh, thanks.*

(Terada wrings the towel that was on Yan's forehead in icy cold water.)

But, why. . . ?

Terada: *Oh, I just happened to take a day off from work and was in my room.*

(Terada's flashback scene.)

And then suddenly. . . .

(The sound of Yan collapsing.)

(Terada knocks on Yan's door.)

Yan-san, Yan-san.

(Terada enters Yan's apartment. He runs to Yan's side and tries to help him up.)

Yan-san. . . . Yan-san, Yan-san!

(End of Terada's flashback scene.)

Boy, you gave me a scare.

Yan: *I started getting a fever last night. . . .*

Terada: *Here you are.*

(Terada places the towel on Yan's forehead.)

Yan: *Oh, thank you so much.*

(Terada gets up and goes into the kitchen.)

Terada: *Yan, aren't you thirsty? You want some tea?*

Yan: *No, thanks, I don't need any tea. Instead, could you please get me some water?*

Terada: *Oh, alright.*

(Terada brings a glass of water to Yan.)

Yan: Â, dômo sumimasen.

(Yan drinks the glass of water.)

Terada: Sore kocchi ni okimashô ka?

(Terada takes the glass from Yan.)

Yan: Dômo sumimasen.

(There's a knock on the door.)

Terada: A! Sensei kamoshiremasen yo.

Yan: E? Sensei?

(The doctor is standing outside the door.)

Isha: A, Yan-Môrin-san no otaku?

Terada: Hai, sô desu. Omachishite imashita.

(The doctor comes inside the room and approaches Yan.)

Isha: Dôshimashita?

Terada: Kinô no yoru kara netsu ga demashite.



Isha: Hô, kinô no yoru kara netsu ga.

Yan: Atama ga itakute, memai ga shite, taorechatta n desu.

Isha: Memai ga shita?

Yan: Ê.

Isha: Dore dore. . . . Hai, kuchi o akete. Chotto shita o dashite. Hai.

(The doctor washes his hands with the water that Terada prepared.)

Terada: Sensei, ikagadeshô ka?

Isha: Karô deshô ne. Iya, shinpai (wa)

(Terada brings a glass of water to Yan.)

Yan: *Oh, thank you.*

(Yan drinks the glass of water.)

Terada: *Shall I put that over here?*

(Terada takes the glass from Yan.)

Yan: *Thanks.*

(There's a knock on the door.)

Terada: *Oh, it's probably the doctor.*

Yan: *What? The doctor?*

(The doctor is standing outside the door.)

Doctor: *Uh, is this Mr. Yan Molin's apartment?*

Terada: *Yes, it is. We've been expecting you.*

(The doctor comes inside the room and approaches Yan.)

Doctor: *What's the problem?*

Terada: *He's had a fever since last night.*

Doctor: *Hmmm, a fever since last night?*

Yan: *I had such a headache and felt dizzy, and I collapsed.*

Doctor: *You felt dizzy?*

Yan: *Yes.*

Doctor: *Let's have a look. . . . O.K., open your mouth. Stick out your tongue a little. O.K.*

(The doctor washes his hands with the water that Terada prepared.)

Terada: *Doctor, how is he?*

Doctor: *Probably overexertion. No, you don't*

irimasen. *(To Yan)* Demo, ni, san-nichi yukkuri yasunda hô ga ii desu yo.

Yan: Hai, wakarimashita.

Terada *(To Yan)***:** Yokatta desu ne.

Yan: Ê, okagede tasukarimashita.

Isha: Jâ, ato de kusuri o tori (ni) kite kudasai.

Terada: Hai.

(Terada sees the doctor off at the door.)

Ja, dômo.

(Terada returns to Yan.)

Mô daijôbu desu ne, Yan-san.

Yan: Terada-san ga oisha-san o yonde kudasatta n desu ne?

Terada: . . . .

Yan: Tasukarimashita. Arigatô gozaimashita.

Terada: Ii n desu yo, sonna. Jâ, Yan-san, boku kusuri tottekimasu kara.

Yan: Â, yoroshiku onegaishimasu. Ano, Terada-san, sumimasen ga, mikan o kattekite kudasaimasen ka?

Terada: Mikan desu ne? Wakarimashita.

(Terada goes out.)

Shîn 8: Shôtengai-1

Terada: Suimasen.

Fumie: Hai, irasshai.

Terada: Mikan kudasai.

Fumie: Hai, omikan. Hai, koko ni arimasu yo. Dore ga ii kana? Tsubu no ôkii no ga ii (desu ne)?

Terada: Kore kudasai.

Fumie: Kore ne. Hai.

have to worry. (To Yan) But you should take a rest for two or three days, alright?

Yan: *Yes, Doctor.*

Terada *(To Yan): Isn't that good to hear?*

Yan: *Yes, I feel much obliged.*

Doctor: *Well, please come by later to get some medicine, O.K.?*

Terada: *Yes, sir.*

(Terada sees the doctor off at the door.)

Well, thank you.

(Terada returns to Yan.)

You'll be all right now, Yan.

Yan: *You called the doctor for me, didn't you?*

Terada: *. . . .*

Yan: *I appreciate it very much. Thank you so much.*

Terada: *It's really nothing. . . . Well, Yan, I'm going to go get your medicine.*

Yan: *Oh, thank you. And umm, Terada-san, could you buy some mikan (tangerines) for me, too?*

Terada: *Mikan? Alright.*

(Terada goes out.)

Scene 8: The market street (1)

Terada: *Excuse me.*

Fumie: *Yes, may I help you?*

Terada: *Could I have some mikan?*

Fumie: *O. K., mikan? They're over here. Which do you want? Large ones, I guess?*

Terada: *Give me these.*

Fumie: *These? O.K.*

Shôtengai-2

(Late afternoon. A salesclerk is selling setsubun (bean-throwing festival) beans.)

Ten'in: Irasshai, irasshai! Setsubun no omame ikaga desu ka?

(To a boy who comes by)

Boku, omame ikaga desu ka?

(To Mrs. Hori) A, irasshaimase.

Mrs. Hori: Ni-gô chôdai.

Ten'in: Hai, wakarimashita. Sâbisushi-tokimasu ne. Hai, nihyaku-en (ni) narimasu. Hai.

(The salesclerk gives the bag of beans to Mrs. Hori. Mrs. Hori points at the demon mask placed nearby.)

Mrs. Hori: Kore mo chôdai.

Ten'in: Hai, kore desu ne? Sâbisushi-tokimasu.

(Hands the mask to Mrs. Hori.)

Ii desu yo.

Mrs. Hori: Arigatô.

The market street (2)

(Late afternoon. A salesclerk is selling setsubun (bean-throwing festival) beans.)

Salesclerk: *Come right up, come right up! How about some setsubun beans?*

(To a boy who comes by)

How about some beans, sonny?

(To Mrs. Hori) Oh, may I help you?

Mrs. Hori: *Could I have 2 gô? (1 gô =0.18l)*

Salesclerk: *Yes, ma'am. I'll give you a little extra, O.K.? Here you are. That'll be 200 yen.*

(The salesclerk gives the bag of beans to Mrs. Hori. Mrs. Hori points at the demon mask placed nearby.)

Mrs. Hori: *Could I have one of these also?*

Salesclerk: *Oh, this? It's on the house — our service.*

(Hands the mask to Mrs. Hori.)

It's a good one

Mrs. Hori: *Thank you.*

Shîn 9: Yan no heya

(Yan is sitting up on his futon, eating noodles.)

Yan: Â, oishikatta.

Terada: Mô sukoshi dô desu ka?

Yan: Iya, mô onaka ga ippai desu. Gochisôsama deshita.

Terada: Hai, ocha.

Yan: Â, dômo sumimasen. Demo,Terada-san ryôri ga ojôzu na n desu ne.

Terada: Itsumo jibunde tsukutteiru n desu yo. Gaishoku wa takai desu kara ne.

(Takeshi and Kazuko suddenly come in and throw beans.)

Takeshi-Kazuko: Oni wâ soto.

(Both are surprised to see Yan in bed.)

Takeshi: Yan-san!

(Mrs. Hori looks in from outside.)

Scene 9: Yan's apartment

(Yan is sitting up on his futon, eating noodles.)

Yan: *Oh, that was delicious.*

Terada: *How about a little more?*

Yan: *No, thanks, I'm full. Thank you very much.*

Terada: *Here's some tea.*

Yan: *Oh thanks. But you're so good at cooking, Terada-san.*

Terada: *I always cook my own food. It's too expensive to eat out, you know.*

(Takeshi and Kazuko suddenly come in and throw beans.)

Takeshi and Kazuko: *Demons out. . . .*

(Both are surprised to see Yan in bed.)

Takeshi: *Yan!*

(Mrs. Hori looks in from outside.)

Mrs. Hori: Ara! Chotto, Yan-san, dôshita no? Guai ga warui no?

(She notices Terada.)

Terada-san?



Terada: . . . . *(bows a little)*

(Mrs. Hori runs to Yan's side.)

Mrs. Hori: Yan-san, daijôbu?

Yan: Ê, mô daijôbu desu. Totemo raku ni narimashita. Terada-san ga kanbyô-shite kudasatta n desu.

Mrs. Hori: Sô. Terada-san ga?!

Yan: Obasan, Terada-san ga oisha-san o yonde kudasatta n desu yo. Sorekara, mikan o kattekite itadaita n desu.

Mrs. Hori: Arâ, sô datta no.

Yan: Soreni, ima, udon mo tsukutte itadaita n desu.

Mrs. Hori: Ara, mâ. Terada-san, dômo arigatô gozaimashita.

Terada: Iya, ii n desu yo.

(To Yan) Ja, odaijini.

Yan: Terada-san, dômo arigatô gozaimashita. Mata, hanashi ni kite kudasai ne.

Mrs. Hori: Terada-san, arigatô ne.

(Terada throws beans at Takeshi on the way out.)

Terada: Oni wâ soto!

Takeshi: A! yatta na!

(The children go out chasing after Terada. Their happy laughter can be heard.)

Mrs. Hori: *Oh my goodness, Yan, what happened? Are you sick?*

(She notices Terada.)

Terada-san?

Terada: *. . . . (bows a little)*

(Mrs. Hori runs to Yan's side.)

Mrs. Hori: *Yan, are you alright?*

Yan: *Yes, I'm alright. I feel much better now. Terada-san looked after me.*

Mrs. Hori: *Oh really? Terada-san did?!*

Yan: *Mrs. Hori, he called the doctor for me. And he went to buy some mikan for me .*

Mrs. Hori: *Oh my, is that so?*

Yan: *And he even cooked udon (noodles) for me just now.*

Mrs. Hori: *Oh my. Terada-san, thank you so much.*

Terada: *Oh no, it's nothing at all. . . .*

(To Yan) Well, take care.

Yan: *Terada-san, thank you very much. Please come again to talk with me, won't you?*

Mrs. Hori: *Terada-san, thank you.*

(Terada throws beans at Takeshi on the way out.)

Terada: *Demons out!*

Takeshi: *Hey, you're going to get it for that!*

(The children go out chasing after Terada. Their happy laughter can be heard.)

San-nin: Oni wâ soto. Fuku wâ uchi. . . .
Yan: Terada-san te yasashii hito da nâ.
Mrs. Hori: Honto. Ii hito nanda nê.
(Takeshi and Kazuko start throwing beans in Yan's room.)
Takeshi-Kazuko: Oni wâ soto. Oni wâ soto.
Yan: Sô ka. Kyô wa setsubun desu ka.
Takeshi-Kazuko: Oni wâ soto. Fuku wâ uchi. Oni wâ soto. Fuku wâ uchi. . . .
Takeshi-Kazuko-Yan: Oni wâ soto. Fuku wâ uchi. . . .

All three: *Demons out, good luck in. . . .*
Yan: *Terada-san is such a nice person. . . .*
Mrs. Hori: *Really, he is a nice person, isn't he?*
(Takeshi and Kazuko start throwing beans in Yan's room.)
Takeshi and Kazuko: *Demons out, demons out.*
Yan: *Oh yeah, today is setsubun, isn't it?*
Takeshi and Kazuko: *Demons out, good luck in. . . .*
Takeshi, Kazuko and Yan: *Demons out. Good luck in. . . .*

End of Episode Nineteen

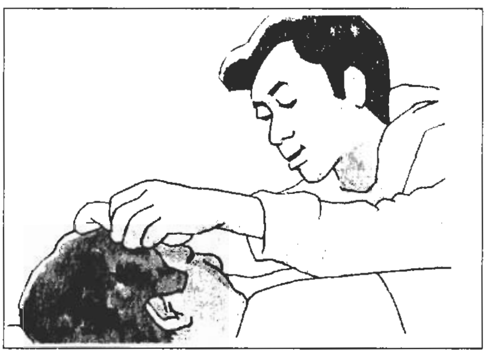
Lesson 37

What's New?

Taoru, kaemashô ka?
(Shall I change the towel?)

From Yan's Story

Yan is sick in bed.



okinai (←okiru: *get up*)
Ii kara. *(It's okay.)*
shizuka ni *(quietly / calmly)*
netete (←neru: *lie down*)
taoru *(towel)*
kaemashô (←kaeru: *change*)

Terada: A, okinai hô ga ii desu yo.
Yan: Terada-san.
Terada: Ii kara. Shizuka ni netete kudasai. Taoru, kaemashô ka?

Oh, you shouldn't get up.
Terada-san!
Don't worry. Just lie there calmly. Shall I change the towel?

Notes

Kaemashô ka? *(Shall I change the towel?)*

-mashô ka? *means "Shall I ~ for you?" You can use this pattern when you want to offer to do something for someone. In the above scene, Terada, who's been looking after Yan, offers to change the towel on Yan's forehead using this pattern.*

Note that you can accept the offer by saying Hai, onegaishimasu *(Yes, please.) or reject it by saying* Iie, kekkô desu *(No, thank you.) or* Daijôbu desu *(I'm alright.)* *(see Further Examples, below).*

To use -mashô ka?, *you need to remember the* -masu *form of a verb, change* -masu *into* -mashô, *then add* ka.

(change)	kaeru	→	kae**masu**	→	kae**mashô**	Kaemashô ka? *(Shall I change it?)*
(carry)	motsu	→	mochi**masu**	→	mochi**mashô**	Mochimashô ka? *(Shall I carry it?)*

Further Examples

1. *On the train.*



nosemashô (←noseru: *put up*)
Sumimasen. *(Thank you.)*
Onegaishimasu. *(Yes, please! [literally, I ask you this favor.])*

Kodama: Nosemashô ka?
Elderly woman: A, sumimasen. Onegaishimasu.

Shall I put it up?
Oh, thank you. Yes, please!

2. *On the train.*



akemashô (←akeru: *open*)

Elderly woman: A, Sê-chan, koko yo. . .
Kodama: Akemashô ka?
Elderly woman: A, sumimasen.

Ah, Sê-chan, I'm here!
Shall I open it?
Oh, thank you.

3. In the office.



sukoshi *(a little)*
mochimashô (←motsu: *carry*)
Daijôbu desu. *(I'm alright.)*

Koyanagi: Sukoshi, mochimashô ka? — *Shall I carry some?*
Andô: Ie, daijôbu desu. — *No, I'm alright.*

4. On a country road.



tetsudaimashô (←tetsudau: *help*)

Farmers: Yoisho. A, dame da. . . — *Right! Ah, it's no good.*
Passer-by: Tetsudaimashô ka? — *Shall I help you?*
Man: Ie, daijôbu desu. — *No, it's alright.*

5. On the train.



mado *(window)*
Ie, kekkô desu. *(No, thank you.)*
shimemashô (←shimeru: *close*)

Man: Mado, shimemashô ka? — *Shall I close the window?*
Elderly woman: Ie, kekkô desu. — *No, thank you.*

Over to You!

1. *Fill in the blanks with the appropriate verb forms, as in the example.*

E.g. tetsudau *(help)*	tetsudaimasu	Tetsudaimashô ka?
a) shimeru *(close)*	shimemasu	________ ka?
b) noseru *(put ... up)*	________	Nosemashô ka?
c) tsukeru *(turn ... on)*	________	Tsukemashô ka?
d) okuru *(give a ride)*	okurimasu	________ ka?
e) kaku *(write)*	kakimasu	________ ka?
f) suru *(do)*	shimasu	________ ka?

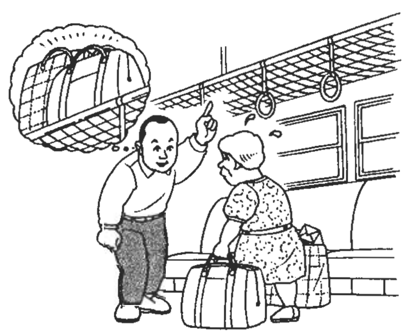
2. *Offer to do the following things.*

E.g. *turn on the stove*



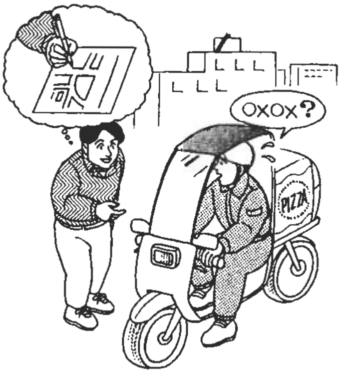
tsukeru *(turn on)*
→ Tsukemashô ka?
(Shall I turn it on?)

a) *put the luggage on the rack*



noseru *(put up)*

b) draw a map to show someone the way



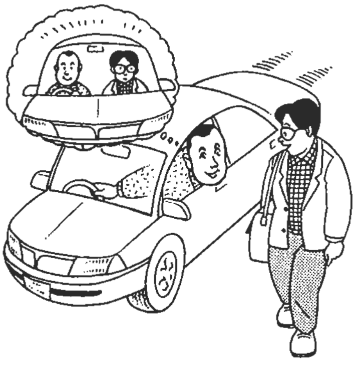
chizu o kaku *(draw a map)*

c) close the window



shimeru *(close)*

d) take someone home



okuru *(give a ride)*

e) clean the room

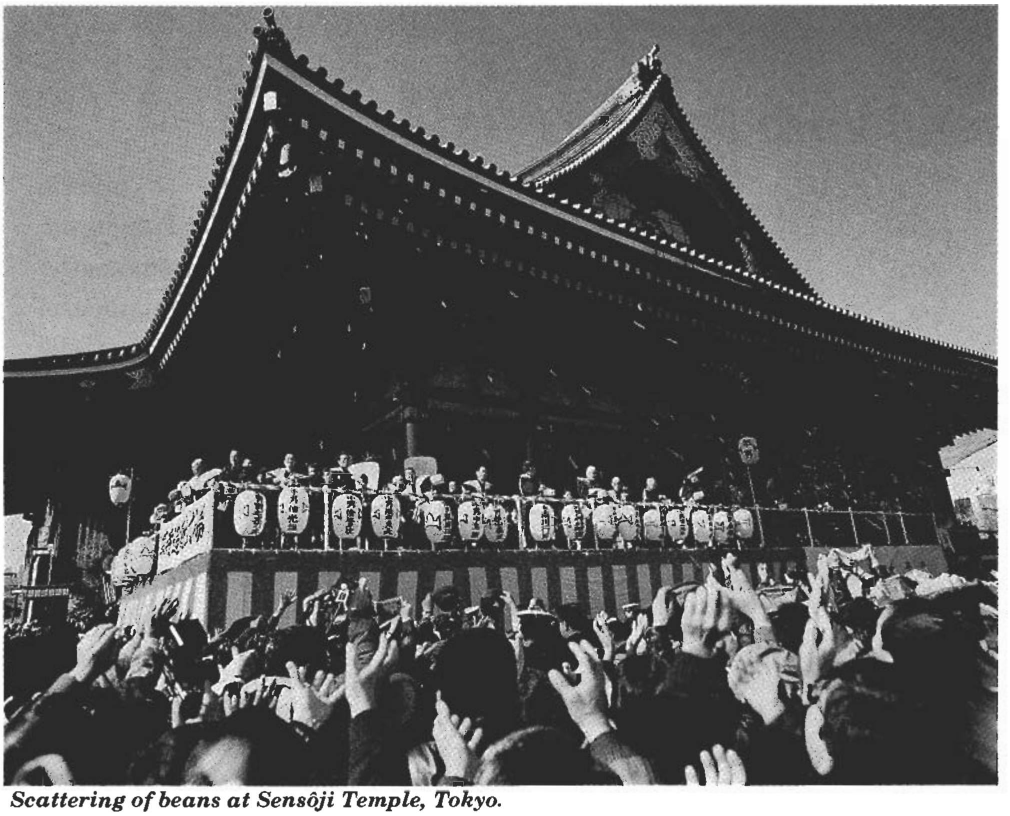


sôjisuru *(do cleaning)*

Culture and Life

Setsubun せつぶん

The day on which spring officially starts (on the calendar) is called risshun (りっしゅん), *and* setsubun (せつぶん) *is the day before that, usually February 2. Many families (especially those with children) still follow the custom of scattering beans in and around the home while crying* "Oni wâ soto! Fuku wâ uchi!" *(Out with the evil spirits! In with the good!). As these words imply, this is a ritual in which bad luck is driven out while good luck and happiness are invited in. Towards the end of the episode of Yan's Story, we saw Takeshi and Kazuko come into Yan's apartment to scatter beans in this way, as Yan lay sick in bed.*



Scattering of beans at Sensôji Temple, Tokyo.

Words and Phrases to Remember

kaeru かえる *(change)* noseru のせる *(put ... up)*

Onegaishimasu. おねがいします*(Yes, please.)* akeru あける *(open)*

motsu もつ *(carry)* Daijôbu desu. だいじょうぶです *(It's alright.)*

tetsudauてつだう *(help)* Kekkô desu. けっこうです *(No, thank you.)*

kaku かく *(draw)* okuru おくる *(give a ride)*

Useful Verb Forms

		-masu	-mashô
(carry)	motsu	mochimasu	mochimashô
(help)	tetsudau	tetsudaimasu	tetsudaimashô
(go)	iku	ikimasu	ikimashô
(change)	kaeru	kaemasu	kaemashô
(open)	akeru	akemasu	akemashô
(put ... up)	noseru	nosemasu	nosemashô
(close)	shimeru	shimemasu	shimemashô
(do)	suru	shimasu	shimashô

Answers

1. *a*) Shimemashô
   b) nosemasu
   c) tsukemasu
   d) Okurimashô
   e) Kakimashô
   f) Shimashô

2. *a*) Nosemashô ka? *(Shall I put it up?)*
   b) Chizu o kakimashô ka? *(Shall I draw a map?)*
   c) Shimemashô ka? *(Shall I close it?)*
   d) Okurimashô ka? *(Shall I give you a ride?)*
   e) Sôjishimashô ka? *(Shall I clean it?)*

LESSON 38

What's New?

Terada-san ga kanbyôshi**te kudasatta n desu.**

(Mr. Terada looked after me.)

From Yan's Story

Mrs. Hori comes into Yan's apartment.



Daijôbu desu. *(I'm alright.)*
totemo *(very (much))*
raku ni narimashita(←raku ni naru: *get better)*
kanbyôshite (←kanbyôsuru: *look after*)

Mrs. Hori: Yan-san, mô daijôbu?
Yan: Ê, mô daijôbu desu.
Totemo raku ni narimashita.
Terada-san ga kanbyôshite kudasatta n desu.

Yan, are you alright?
Yes, I'm alright.
I've gotten much better.
Mr. Terada looked after me.

Notes

Terada-san ga kanbyôshi**te kudasatta n desu.** *(Mr. Terada looked after me.)*

You can use -te kudasatta n desu *to explain that someone did something for you. In the above example, Yan explained to Mrs. Hori that he feels much better because Mr. Terada looked after him, thus expressing his gratitude toward Mr. Terada. So, you can use this pattern to express a feeling of gratitude toward someone who did something for you.*

In this pattern, you need to use the -te *form of a verb before* kudasatta n desu.

			-te *form*	
(look after)	kanbyôsuru	→	kanbyôshi**te**	Kanbyôshite kudasatta n desu. *(He looked after me.)*
(help)	tetsudau	→	tetsudat**te**	Tetsudatte kudasatta n desu. *(He helped me.)*

Further Examples

1. *On the train.*



nimotsu *(luggage)*
kono kata *(this person [polite])*
nosete (←noseru: *put . . . up*)

Kodama: Nosemashô ka? — *Shall I put this up?*

Elderly woman: A, sumimasen. Onegaishimasu. — *Oh, thank you. Yes, please.*

[Kodama puts up the woman's luggage. Then, her grandson comes and looks for her luggage.]

Grandson: Are, nimotsu wa? — *Huh? Where's the luggage?*

Elderly woman: Kono kata ga nosete kudasatta n desu. — *This gentleman put it up there for me.*

2. *At a picnic.*

akete (←akeru: *open*)



[Koyanagi is trying to open a bottle.]

Passer-by: Akemashô ka? — *Shall I open it?*

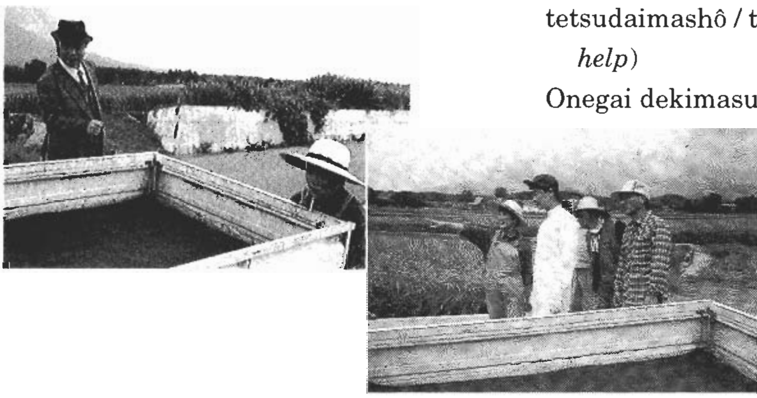
Koyanagi: A, onegaishimasu. — *Oh, yes, please.*

[The passer-by opens the bottle. Andô comes back and sees the bottle open.]

Andô: Are? — *Huh?*

Koyanagi: Kono kata ga akete kudasatta n desu. — *This gentleman opened it for me.*

3. On a country road.



tetsudaimashô / tetsudatte (←tetsudau: *help*)

Onegai dekimasu ka? *(Could you? [literally, could you do me this favor?])*

Passer-by *[Seeing a woman trying to lift a truck.]*: Tetsudaimashô ka? — *Shall I help you?*

Woman: A, onegai dekimasu ka? — *Oh, could you?*

[The passer-by lifts the truck back. The farmer comes back with other people.]

Farmer *[Seeing the truck.]*: E? — *What. . . ?*

Woman: Ano kata ga tetsudatte kudasatta n desu. — *That gentleman helped me.*

4. Discussing Koyanagi's photographs.



suteki na *(lovely)*

shashin *(photograph)*

totte (←toru: *take (a photograph)*)

Andô: O, suteki na shashin desu ne. — *Oh, they're lovely photographs, aren't they?*

Koyanagi: Kodama-sensei ga totte kudasatta n desu. — *Mr. Kodama took these for me.*

Variation

> Koyanagi-san ga tetsudat**te kureta n desu**.
>
> *(Miss Koyanagi helped me.)*

From the Program

Andô has prepared materials for the meeting.



taihen *([literally] troublesome)*
demo *([literally] but)*

Kodama: Iya, taihen datta deshô. — *It must have been a lot of work for you.*
Andô: Demo, Koyanagi-san ga tetsudatte kureta n desu. — *Well, Miss Koyanagi helped me.*

Notes

Koyanagi-san ga tetsudat**te kureta n desu**. *(Miss Koyanagi helped me.)*

-te kureta n desu *basically means the same as* -te kudasatta n desu, *except that* -te kudasatta n desu *is rather more respectful towards the person who did something for you. If it's a family member or a close friend you are talking about, you may want to use* -te kureta n desu *instead. For example, notice the difference between the following (in both cases, the person talking is referring to some sandwiches someone else made them for lunch):*

Haha ga tsukutte kureta n desu.
(My mother made them for me.)
Koyanagi-san no okâsan ga tsukutte kudasatta n desu.
(Miss Koyanagi's mother made them for me.)

Further Example

Discussing some sandwiches.



oishisô *(look delicious)*
haha *(my mother)*
tsukutte (←tsukuru: *make*)

Umino: Oishisô desu ne. — *They look delicious!*
Koyanagi: Haha ga tsukutte kureta n desu. — *My mother made these for me.*

Over to You!

1. *Your teacher has done something nice for you in the following situations. Try reporting the fact to someone else using the verb given.*

E.g. tsukuru *(make)*



→ Sensei ga tsukutte kudasatta n desu.
(My teacher made this for me.)

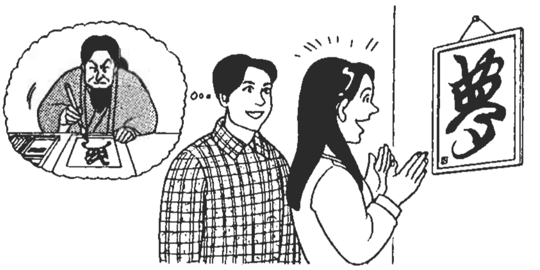
a) toru *(take (a photograph))*



b) kasu *(lend)*



c) kaku *(write)*



2. *Suppose the following people have done something to help you. Fill in the blanks with either* kudasatta *or* kureta *as you think appropriate.*

   E.g. Haha ga tetsudatte kureta n desu. *(My mother helped me.)*

   a) Chichi ga tetsudatte ____________ n desu. *(My father helped me.)*

   b) Kodama-san no otôsan ga tetsudatte ____________ n desu.
   (Mr. Kodama's father helped me.)

   c) Yamada-sensei ga tetsudatte ____________ n desu.
   (Professor Yamada helped me.)

   d) Tomodachi ga tetsudatte ____________ n desu. *(My friend helped me.)*

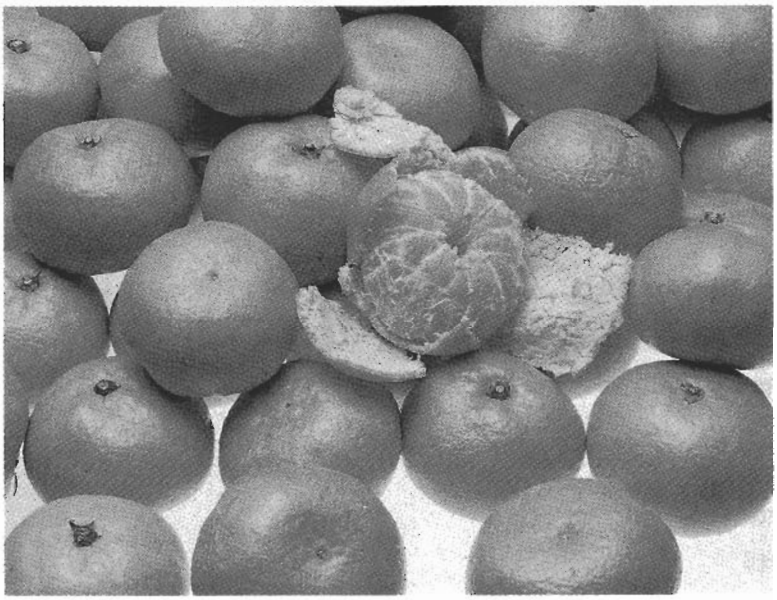
   e) Katô-san no okusan ga tetsudatte ____________ n desu.
   (Mr. Kato's wife helped me.)

   f) Kare ga tetsudatte ____________ n desu. *(My boyfriend helped me.)*

Culture and Life

Mikan みかん

In the episode of Yan's Story, Yan asked Terada-san to get him some mikan. Mikan *is a fruit similar to the Tangerine orange. However,* mikan *originated in Eastern Asia. The Japanese* mikan *is especially sweet, and is the most popular winter fruit in Japan.*



Words and Phrases to Remember

kanbyôsuru かんびょうする *(look after)*

kono kata このかた *(this person [polite])*

ano kata あのかた *(that person [polite])*

tsukuru つくる *(make)*

toru とる *(take (a photograph))*

Useful Verb Forms

		-te *form*
(take)	toru	totte
(help)	tetsudau	tetsudatte
(come)	kuru	kite
(go)	iku	itte
(bring)	mottekuru	mottekite
(open)	akeru	akete

Answers

1. *a*) Sensei ga totte kudasatta n desu. *(My teacher took this for me.)*
   b) Sensei ga kashite kudasatta n desu. *(My teacher lent this to me.)*
   c) Sensei ga kaite kudasatta n desu. *(My teacher wrote this for me.)*

2. *a*) kureta
   b) kudasatta
   c) kudasatta
   d) kureta
   e) kudasatta
   f) kureta

Episode Twenty

YOU MUSTN'T TELL YAN.
(For Lessons 39 & 40)

●Synopsis

Yan recovers from his illness and goes to the university, where he hears that his professor has praised the finished design. Yan reveals that he intends to send it to his home country to enter it in a competition. Later, he goes to see his former colleagues to show it to them, and there, again, receives everyone's praise. But then, one of Yan's former colleagues lets slip the news that Miss Okada is going to get married. Shocked and depressed, Yan goes to an outdoor eating and drinking stand in the pouring rain, gets drunk, and has an argument with another customer.

●Transcription

DAI NIJÛ WA

YAN-SAN NI ICCHA DAME DESU YO.

Shîn 1: Asa no machi no fûkei

Shîn 2: Apâto no mae no michi

(Mrs. Hori is cleaning the road in front of the apartment. Terada comes down the stairs.)

Mrs. Hori: Terada-san, ohayô.

Terada: Ohayô gozaimasu. Obasan, Yan-san dô desu ka?

Mrs. Hori: Terada-san no okagede sukkari genki ni natta wayo.

Terada: Sô desu ka. Soryâ, yokatta. Ja, ittekimasu.

Mrs. Hori: Itterasshai. Â, yare yare! Yokatta, yokatta!

(Yan comes down the stairs in a hurry.)

Yan: A, obasan, ohayô gozaimasu.

Mrs. Hori: Ara, Yan-san mô okitemo ii no?

EPISODE TWENTY

YOU MUSTN'T TELL YAN.

Scene 1: City scenes in the morning

Scene 2: Road in front of the apartment building

(Mrs. Hori is cleaning the road in front of the apartment. Terada comes down the stairs.)

Mrs. Hori: *Terada-san, good morning.*

Terada: *Good morning. Mrs. Hori, how is Yan?*

Mrs. Hori: *He's doing real well, thanks to you.*

Terada: *Is that so? That's good to hear. Well, see you later.*

Mrs. Hori: *See you. Oh! I'm glad everything turned out well!*

(Yan comes down the stairs in a hurry.)

Yan: *Oh, Mrs. Hori, good morning.*

Mrs. Hori: *Oh, Yan, is it alright for you to be out of bed already?*

Yan: Ê, okagesamade, mô daijôbu desu. Tokorode obasan, Terada-san wa mô dekakemashita?

Mrs. Hori: Tatta ima, dekaketa wayo.

Yan: E! Tatta ima? Ja, ittekimasu.

Mrs. Hori: A, Yan-san, moshi, tochûde kibun ga waruku nattara, suguni kaettekuru noyo!

Yan: Hai, wakattemasu.

Shîn 3: Sumidagawaberi no michi

Yan: Terada-sân, Terada-sân!

(Terada notices Yan, stops and waits for him. Yan catches up. The two walk side by side.)

Shîn 4: Daigaku no kenkyûshitsu

(Saitô is trying out an interesting stationery tool.)

Saitô: Ê to, koko o tsukatte. . . . un, naruhodo, naruhodo. Sorekara. . . .

Kuwata: Ohayô.

Saitô: A, Kuwata-kun, chotto, chotto.

Kuwata: E?

(Saitô shows Kuwata the tool.)

Saitô: Chotto mite. Ii? Koko o tsukatte kami o kiru. Soshite, koko o tsukatte nagasa o hakaru. Sorekara, koko o tsukatte ana (o) akeru. Dô desu?

(Kuwata holds the tool in his hand.)

Kuwata: Hê, benri da nâ, kore!

(Yan enters.)

Yan: Ohayô gozaimasu.

Kuwata: A! Yan-san, mô ii n desu ka?

Yan: Hai, goshinpai o kakemashita. Mô daijôbu desu.

Saitô: Sô desu ka. Demo, Yan-san, muri shicha dame desu yo.

Kuwata: Yan-san, nandemo itte kudasai, tetsudaimasu kara.

Yan: Hai, arigatô gozaimasu.

Yan: *I'm much better, thanks. By the way, Mrs. Hori, did Terada-san leave already?*

Mrs. Hori: *He just left, this minute.*

Yan: *Just now? Well, see you later.*

Mrs. Hori: *Oh, and Yan, if you feel sick on the way, come straight home, now!*

Yan: *Yes, I will.*

Scene 3: Road along the Sumida River

Yan: *Terada-san, Terada-san!*

(Terada notices Yan, stops and waits for him. Yan catches up. The two walk side by side.)

Scene 4: College office

(Saitô is trying out an interesting stationery tool.)

Saitô: *Hmmm, I use this to. . . and, O.K., I get it, um-hmm, and. . . .*

Kuwata: *Good morning.*

Saitô: *Oh, Kuwata, come here for a sec.*

Kuwata: *What?*

(Saitô shows Kuwata the tool.)

Saitô: *Just look. O.K.? You use this to cut paper. And then this to measure the length. And then this to punch holes. How's that?*

(Kuwata holds the tool in his hand.)

Kuwata: *Wow, this is real handy!*

(Yan enters.)

Yan: *Good morning.*

Kuwata: *Oh, Yan, are you alright now?*

Yan: *Yes, thanks. I'm fine now.*

Saitô: *Good. But, Yan, be sure not to overdo it.*

Kuwata: *Tell us if there is anything we can do. We'd be glad to help.*

Yan: *O.K., thank you very much.*

Kuwata: A, sô sô. Sakata-sensei ni mite itadaita Yan-san no sekkeizu soko ni arimasu.

Yan: Hai.

(Yan spots an envelope next to the plans, addressed "To Yan from Sakata." Yan starts reading the professor's message, and his expression gradually turns happy. Inoue enters.)

Inoue: Are. Yan-san, mô ii n desu ka?

Yan: Ê, okagesamade. Inoue-san, kono aida, kore dômo sumimasen deshita.

Inoue: Ûn, ii n desu yo. Soreyori, Sakata-sensei ga hometerasshaimashita yo. Tegami yomimashita ka?

Yan: Ê. Arigatô gozaimashita.

Inoue: Yokatta desu nê, Yan-san.

Yan: Ê.

Inoue: Yan-san, sore kuni e okuru n deshô?

Yan: Ê, sono tsumori desu.

Inoue: Sorede, moshi, sore ga saiyô ni nattara, dô suru n desu ka?

Yan: E? Iyâ, dame desu yo!

Inoue: Sonna koto arimasen yo. Sensei mo osshattemashita yo. Tabun daijôbu darô tte.

Yan: Hontô desu ka?

Saitô: Hontô desu yo. Daijôbu desu yo.

Yan: Moshi, kore ga saiyô ni nattara,

Kuwata: *Oh, I almost forgot. The designs that you had Professor Sakata look over are sitting over there.*

Yan: *O.K.*

(Yan spots an envelope next to the plans, addressed "To Yan from Sakata." Yan starts reading the professor's message, and his expression gradually turns happy. Inoue enters.)

Inoue: *Oh, Yan, are you O.K. now?*

Yan: *Yes, thank you. Inoue-san, thank you for everything the other day.*

Inoue: *It's O.K. Anyway, Professor Sakata was really full of praise for your designs. Did you read his letter?*

Yan: *Yes, thank you so much.*

Inoue: *Congratulations, Yan.*

Yan: *Thanks.*

Inoue: *Yan, you're sending those designs to your country, aren't you?*

Yan: *Yes, I plan to.*

Inoue: *And if they're accepted, what'll you do?*

Yan: *Huh? No chance!*

Inoue: *Don't say that. Even the professor was saying that they'll probably be accepted.*

Yan: *Did he really say so?*

Saitô: *He sure did. You'll make it for sure.*

Yan: *If these designs are accepted, I'm going*



boku wa kuni e kaerimasu. Soshite, konna jûtaku o dondon tatemasu yo.

Inoue: Sono toki wa, minna de oiwai no pâtî o shimashô yo!

Kuwata: Â, sô desu ne.

Saitô: Nê, nê, basho wa doko ni suru?

Kuwata: Ueno ni suru ka?

Saitô: Itsumo no toko ka?

Inoue: Kaihi wa?

Yan: Cho, cho, chotto matte kudasai yo! Sekkeizu wa mada soko ni aru n desu yo.

Kuwata: Â, sô ka!

(Everyone laughs.)

Shîn 5: Shibuya-eki mae no hiroba

(Children are feeding the pigeons.)

Shîn 6: Kissaten no katasumi

(With Kobayashi in the center, Yan's former co-workers are looking at his designs.)

Kobayashi: Yâ, subarashii. Subarashii desu ne, Yan-san. Tôtô yarimashita ne. Iya, omedetô!

(Kobayashi gives Yan a handshake.)

Yan: Arigatô gozaimasu.

Takahashi: Kono zumen wa, konpyûta o tsukatte kaita n desu ka?

Yan: Ie, zenbu te de kakimashita.

back home. And I'm going to build a lot of this kind of housing.

Inoue: *When that time comes, let's all have a celebration!*

Kuwata: *Yeah, let's do that.*

Saitô: *Hey, where shall we have it?*

Kuwata: *Shall we have it in Ueno?*

Saitô: *The same old place?*

Inoue: *What about the party fee?*

Yan: *Hey, wait, wait a minute! The designs are still sitting right over there, you know.*

Kuwata: *Oh, yeah!*

(Everyone laughs.)

Scene 5: The plaza in front of Shibuya Station

(Children are feeding the pigeons.)

Scene 6: Inside a coffee shop

(With Kobayashi in the center, Yan's former co-workers are looking at his designs.)

Kobayashi: *Hey, these are great. These are really great, Yan. So you finally finished, huh? Really, congratulations!*

(Kobayashi gives Yan a handshake.)

Yan: *Thank you very much.*

Takahashi: *Did you draw these layouts by computer?*

Yan: *No, I did them all by hand.*



Takahashi: Ê?
Hara: Te de?
Yan: Ê.
Takahashi: Sore wa taihen datta deshô!
Yan: Ê, chotto kurô shimashita.
Hara: De, kore wa, Yan-san no kuni e okuru n desu ka?
Yan: Ê, sugu ni okurô to omotteimasu.
Kobayashi: Sô desu ka. Tanoshimi desu ne.
Yan: Moshi, saiyô ga kimattara, sugu ni oshiraseshimasu.
Kobayashi: Ii shirase o mattemasu yo.
Yan: Hai.
Mise no hito: Kobayashi-sama, odenwa desu.
Kobayashi: Hai. Chotto shitsurei.
(Kobayashi leaves his seat.)
Takahashi: A, sô sô, Yan-san mo oboeteru deshô, Okada-san.
Yan: Ê. Okada-san ga dô ka shita n desu ka?
Takahashi: Are! Yan-san ni wa shirase ga kimasen deshita ka? Okada-san ne, kondo, kekkonsuru sô desu yo.
Yan: Okada-san ga kekkon. . . ?
(Hara looks uneasy.)
Hara: A! Chotto, Takahashi-san!
(Hara tries to stop him, but Takahashi does not notice.)
Takahashi: Nandemo, aite no hito wa, jimoto no nôka no hito da sô desu. Tashika, tegami ni shashin ga haitteta to omotta n desu ga. . . . Â, atta, atta.
(Takahashi hands Yan the photo.)
Hora.
Hara: Chotto.

Takahashi: *What?*
Hara: *All of this by hand?*
Yan: *Yes.*
Takahashi: *That must have been a lot of work!*
Yan: *Yes, it was tough.*
Hara: *So you're going to send these home?*
Yan: *Yes, I'm going to send them off as soon as possible.*
Kobayashi: *Good. This is something to look forward to.*
Yan: *If these get accepted, I'll let you know immediately.*
Kobayashi: *We'll be waiting for the good news.*
Yan: *Thank you.*
Waitress: *Mr. Kobayashi, there is a phone call for you.*
Kobayashi: *Thank you. Please excuse me.*
(Kobayashi leaves his seat.)
Takahashi: *Oh, yeah. . . You remember Okada-san, don't you, Yan?*
Yan: *Yes, of course. What about her?*
Takahashi: *Oh, didn't you receive the announcement? We heard that Miss Okada is going to get married soon.*
Yan: *Okada-san is getting married. . . !?*
(Hara looks uneasy.)
Hara: *Takahashi-san! Don't. . . .*
(Hara tries to stop him, but Takahashi does not notice.)
Takahashi: *It seems that her fiance is a local farmer. I think there was a picture with the letter. . . . Oh, here it is.*
(Takahashi hands Yan the photo.)
See?
Hara: *Hey, come here for a minute.*

Takahashi: E! Nani? Un.

(Hara pulls Takahashi aside.)

Hara: Chotto, chotto! Takahashi-san, dame desu yo.

Takahashi: E, nande?

Hara: Okada-san no koto, Yan-san ni iccha dame desu yo!

Takahashi: Sô ka! Dôshiyô. Ore icchatta yo!

Hara: Mazui desu yo.

Takahashi: *Huh, what?*

(Hara pulls Takahashi aside.)

Hara: *Just come here! Takahashi-san, that's bad.*

Takahashi: *Why?*

Hara: *You mustn't tell Yan about Okada-san!*

Takahashi: *Oh, no! What should I do? I've already told him!*

Hara: *This is really bad.*



Shîn 7: Yatai no oden-ya

(Drunkenly, to himself. . . .)

Yan: Ore ga Nihon-jin ja nai kara nano ka? Ê?. . . Ore ga Nihon-jin ja nai kara. . . .

(Yan drinks a glass of sake in one gulp, and leans over against the next customer.)

Kyaku: A, cho, cho, cho(tto), daijôbu desu ka?

Yan: Osake mô ippai.

Oyaji: Okyaku-san, mada nomu n desu ka?

Yan: Ii kara, mô ippai.

Oyaji: Nani ga atta ka shiranai kedo, osake de nayami wa nagasemasen kara nê.

(The owner places a glass filled with sake in front of Yan.)

Hai.

(Yan slaps the table.)

Scene 7: An oden stand

(Drunkenly, to himself. . . .)

Yan: *Is it because I'm not Japanese, huh? Yes, it's because I'm not Japanese. . . !*

(Yan drinks a glass of sake in one gulp, and leans over against the next customer.)

Customer: *Ah, hey, hey, are you alright?*

Yan: *Sake. Gimme another one.*

Owner: *Mister, are you still going to drink?*

Yan: *Never mind, just give me one more glass.*

Owner: *I don't know what happened, but you can't wash away your troubles by drinking, you know.*

(The owner places a glass filled with sake in front of Yan.)

Here you go.

(Yan slaps the table.)



Yan: Dôshite na n da? Dôshite na n da yo?. . . Dôshite na n da yô?

(Yan spills the sake.)

Kyaku: Chotto, anta, motto shizuka ni osake nomenai no ka yô.

(Yan shoves the customer's hand away.)

Yan: Urusê na. Hottoite kure yo!

Kyaku: Nan da, kono yarô. Namaiki na!

Yan: Nanî!

Kyaku: Nani to wa nan na n da yo, anta.

Yan: Nan da yô!

Kyaku: Nan dai, nan dai. *(mumbles)* . . . . Nihon-go ga chotto dekiru to omotte.

Yan: Sô da yo. Ore wa gaikoku-jin da yo.

Oyaji: Mâ, mâ, tanoshiku yarimashô yo.

Yan: Dôse, ore wa gaikoku-jin da yo!

Yan: *Why? Why? . . . Why did you do this to me?*

(Yan spills the sake.)

Customer: *Hey, you, can't you drink a little bit more quietly, huh?!*

(Yan shoves the customer's hand away.)

Yan: *Shut up! Leave me alone!*

Customer: *Hey, you. . . . Don't act so tough with me, man!*

Yan: *What!!*

Customer: *Whaddaya mean, "what"?! Just who do you think you are, anyway?*

Yan: *Say that again!*

Customer: *Just who do you think you are, jerk!? (mumbles). . . . Huh! Just because you think you can speak a little Japanese. . . .*

Yan: *Yeah, right! I'm a foreigner!*

Owner: *Now, now, guys, let's take it easy.*

Yan: *Yep, I know, I'm a FOREIGNER!*

End of Episode Twenty

Lesson 39

What's New?

Moshi kore ga saiyô ni nat**tara**, boku wa kuni e kaerimasu.

(If this design is chosen, I'll go back to my country.)

From Yan's Story

Ms. Inoue and Yan discuss a design Yan has been working on.



kuni (*country*)
okuru *(send)*
tsumori (*intention*)
Sono tsumori desu. (*I intend to do so.)*
sorede (*and then*)
saiyô ni nattara (← saiyô ni naru: *be chosen, be accepted*)
Dô suru n desu ka? (*What will you do?*)
boku (*I [not usually used by females]*)
kaerimasu (←kaeru: *return*)

Inoue: Yan-san, sore, kuni e okuru n deshô?
Yan, you're sending that to your country, aren't you?

Yan: Ê, sono tsumori desu.
Yes, I intend to.

Inoue: Sorede, moshi sore ga saiyô ni nattara, dô suru n desu ka?
And then if it's chosen, what will you do?

Yan: Moshi kore ga saiyô ni nattara, boku wa kuni e kaerimasu.
If this design is chosen, I'll go back to my country.

Notes

(Moshi) saiyô ni nat**tara**, boku wa kuni e kaerimasu.

(If it's chosen, I'll go back to my country.)

(Moshi)... -tara *means "if...." In the above example, Yan said that if his design is chosen in the competition* (saiyô ni nattara), *he will go back to his country. So you can use the above pattern to express what you or someone else will do if something happens. To ask "What will you do if ~?", you can use the following pattern:*

(Moshi) saiyô ni nat**tara, dô suru n desu ka**?

(If this design is chosen, what will you do?)

Note that you don't have to say moshi. *Just using the verb ending* -tara *is sufficient for expressing the concept of "if" (something happens).*

To use this "-tara" *verb ending, simply add* ra *to the* "-ta" *form* *(see L.28)* *of a verb.*

			-ta *form*		-tara
(be chosen)	saiyô ni naru	→	saiyô ni natta	→	saiyô ni nattara *(if it is chosen)*
(be / have)	aru	→	atta	→	attara *(if there is / if you have)*

Further Examples

Playing with hoops in the studio.



dame *(no good)*
sore ja *(like that)*
tôkute (←tôi: *far)*
Ja *(Okay, then)*
haittara (←hairu: *go over [literally, enter])*
demo *(but)*
Yoroshii. *(Very well.)*
agemasu (←ageru: *give*)

Kodama: Dame dame. Andô-san, sore ja tôkute hairimasen yo.
It's no good, Andô-san, like that it's too far for the hoop to go over.

Andô: Ja, moshi haittara, dô shimasu ka?
Okay, then, what if it does go over?

Kodama: E? Moshi haittara? Iya, iya, hairimasen yo.
What? If it goes over? No, no. It won't.

Andô: Demo, moshi haittara?
But what if it does?

Kodama: E? Moshi haittara? — *If it does?*
Andô: Sô. Moshi haittara, dô shimasu ka? — *Yes. What will you do if it goes over?*
Kodama: Yoroshii! — *Very well.*
[Pointing to his wallet.]
Moshi haittara, kore o agemasu. — *If it goes over, I'll give you this.*
[Andô throws the hoop. It goes over.]
Koyanagi: A. Haitta! — *It's gone over!*

Variation

> Jû-en-dama **ga attara,** kashi**te kudasai.**
> *(If you have any ten-yen coins, please lend me one.)*

From the Program

Andô wants to make a phone call, but he doesn't have a telephone card or coins.



jû-en-dama *(ten-yen coin)*
kashite (←kasu: *lend*)

Andô: Kodama-san, suimasen. Jû-en-dama ga attara, kashite kudasai. — *Kodama-san, excuse me. If you have any ten-yen coins, could you lend me one?*
Kodama: E? Jû-en-dama? — *What? A ten-yen coin?*
Andô: Moshi attara. — *If you have one.*

Notes

Jû-en-dama **ga attara**, kashi**te kudasai**.
(If you have any ten-yen coins, please lend me one.)

~ga attara *means "if you have~." So,* ~ga attara, kashite kudasai *is a useful pattern when you want to borrow something. You can also use* ~ga attara *to say "if you have time," as in Further Example 2 below.*

Further Examples

1. In the office.



bôrupen *(ball-point pen)*
dôzo *(here you are)*

Kodama: Koyanagi-san, bôrupen ga attara, kashite kudasai. — *Koyanagi-san, if you have a ball-point pen, could you lend it to me?*

Koyanagi: Hai, dôzo. — *Yes, here you are.*

2. In the studio.



jikan *(time)*
mi ni kite (←mi ni kuru: *come see*)
kondo *(soon)*
shibai *(play)*
yaru *(perform)*

Kodama *[Giving out fliers.]*: Koyanagi-san, moshi jikan ga attara, mi ni kite kudasai. — *Koyanagi-san, if you have time, please come see this.*

Koyanagi: Ara, nan desu ka, kore? — *Huh? What's this?*

Kodama: Kondo shibai o yaru n desu. — *I'm going to perform in a play soon.*

Over to You!

1. Change the following so that they end in -tara*:*

E.g. aru *(be/have)* attara

a) hairu *(enter)* ________

b) ame ga furu *(rain)* ame ga ________

c) hareru *(clear up)* ________

d) kuru *(come)* ________

2. *Change the verbs and complete the sentences so as to describe the pictures.*

E.g. hairu *(go over)*

<u>Haittara,</u> kore o agemasu.

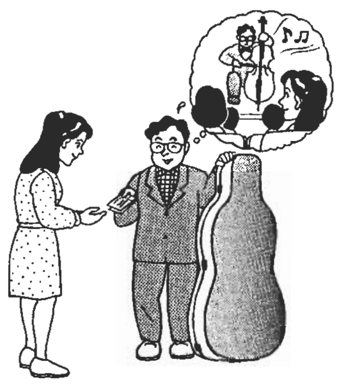
(If it goes over, I'll give you this.)



a) aru *(have)*

Jikan ga ____________, kite kudasai.

(If you have time, please come.)



b) furu *(fall)*

Ame ga ____________, dô shimasu ka?

(If it rains, what will you do?)



c) aru *(have)*

Hasami ga ____________, kashite kudasai.

(If you have any scissors, will you lend them to me?)

